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MAGAZINE

JUNE 1983

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SONG HITS MAGAZINE (ISSN 0038-1365) Volume 47, Number 208, June, 1983.

©Copyright 1983 Charlton Publications, Inc. All rights reserved. Published monthly by Charlton Publications, Inc. Office of Publication at Division Street, Derby, CT 06418. Executive and editorial office Charlton Building, Derby, CT. NATIONAL ADVERTISING SALES DIRECTOR: WALTER G. CLARK JR., 431 Fifth Ave., New York, N.Y. 10016 (212) 686-4613. Mail Order Advertising Director: Dillo, Inc., P.O. Box 355, Hewlett, N.Y. 11557 (516) 791-5910 or (516) 791-5917. WEST AND SOUTHWEST: Alan Lubetkin Assoc., P.O. Box 441 or 22101-2 Burbank Blvd., Woodland Hills, CA 91367 (213) 346-7769. NASHVILLE: Rick Bolson, 2120 Crestmoor Rd., Nashville, TN 37215 (615) 298-3352. Entered as Second Class Matter, Nov. 10, 1943, at the post office at Derby, CT. Printed in the U.S.A. Not responsible for loss or non-return of manuscripts. Subscription \$15.00 for 12 issues, 24 issues \$27.00 U.S. and possessions. Subscription Manager: Gina Brunetti. Please send all orders for subscriptions to Derby, CT office. LYRICS IN THIS ISSUE AUTHORIZED FOR SALE ONLY IN THE U.S., ITS TERRITORIES, POSSESSIONS AND CANADA. Postmaster: Please send form 3579 to Charlton Publications, Inc., Charlton Bldg., Derby, CT 06418.

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POP SECTION

HIDEAWAY

(As recorded by Todd Rundgren)

TODD RUNDGREN

I've been watching how you dance
Watching how you smile
Watching how you carry yourself around in a crowd
And watching what you say
You've got something that's a secret
to the average eye
You've been saving something nobody's seen until now
In a hideaway.

I'm not trying to invade your privacy
There're things you have a right to hide
But it's oh so cold
Standing on the outside.

Will you show me to your secret hideaway
I won't tell nobody where I'm going
Won't you tell me that we're leaving right away
For the heart of your hideaway.

Everybody's looking for a heaven on earth
A slice of paradise where nobody gets hurt
Someone to put the pieces back together again
When your daydreams die.

Are you trying to get a message through the air to me
Get me on your wavelength and tell me which way to go
To your hideaway
I can't stand another second in this linker-toy world
Give me your direction
Don't make me wait anymore
It seems so far away.

You can trust me with your secret fantasy
But you will never know until you've tried
But it's oh so cold
Standing on the outside.

Will you show me to your secret hideaway
I won't tell nobody where I'm going
Won't you tell me that we're leaving right away
For the heart of your hideaway.

Everybody's looking for a heaven on earth
A slice of paradise where nobody gets hurt
Someone to put the pieces back together again
When your daydreams die.

I've been trying to get a message through the air to you
Get on my wavelength
And I'll tell you which way to go
To my hideaway.

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IT'S HARD

(As recorded by The Who)

P. TOWNSHEND

And tough can fight
Few can play
Any fool can fall
Few can lay
Any stud can reproduce
Few can please
Anyone can pay
Few can lease.
It's hard
(It's a hard, hard hand to hold
It's a hard land to control).

Any man can claim
Few can find
Any girl can blink
Few can lie
Anyone can promise
Few can raise
Anyone can try
But a few can stay.

Any brain can hide
Few can stand
Any kid can fly
Few can land
Any gang can scatter
Few can form

Any kid can chatter
Few can inform.

It's hard
It's very, very, very, very hard
So very hard.

It's hard
(It's a hard, hard hand to hold
It's a hard land to control).

Any soul can, can sleep
Few can die
Any wimp can weep
Few can cry
Everyone complains
Few can state
Anyone can stop
Few can wait.

It's hard
It's very, very, very, very hard
So hard.

Anyone can do anything
If they hold the right card
So I'm thinking about my life now
I'm thinking very hard
Deal me another hand Lord
This one's very hard
Deal me another hand Lord
This one's very hard.

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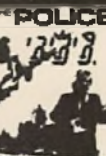
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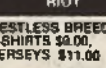
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DON'T TELL ME YOU LOVE ME

(As recorded by Night Ranger)

JACK BLADES

It ain't the way you move
It ain't the way that you move me
Oh no

It ain't the way you shake
It ain't the way that you shake me
Oh no

I lived twenty five years
I'm a kid on the run
I gotta pick up her action.

Don't tell me you love me
Don't tell me you love me
Don't tell me
I don't wanna know.

I love the way you use
I love the way that you use me
Oh yeah

I love the way you shoot
I love the way that you shoot to kill me
Oh yeah

I've taken miles of lives to learn the right from the wrong
I'll keep you hangin' on.

Don't tell me you love me
Don't tell me you love me
Don't tell me
I don't wanna know.

Don't tell me you love me
Don't tell me you love me
Don't tell me
I don't wanna know.

Don't tell me you love me
Don't tell me you love me
Don't tell me you love me
Don't tell me you love me
Don't tell me you love me, love me, love me, love me.

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SHE'S A RUNNER

(As recorded by Billy Squier)

BILLY SQUIER

Take my soul to the lost-and-found
Girl she made me a hand-me-down
Never know when she'll come around or what I'll see
No resistance it's hardly fair
Call my name honey I'll be there
Oo I'll give in to you anywhere so foolishly
I could never ever lie to you
I could never even try
I just wanna be beside you
She's a runner
She's a runner.

Sweet emotion'll pass you by
Girl she left me alone to cry
I still remember how she could make-a love to me
You see the traces they always show
Some may come and some may go
But one of us will never know what you see
Never wanted to rely on you
Never wanted to try

I just wanna be beside you.

She's a runner
Anyone can see
She's a runner oo
She'll run all over me
She's a runner
You can't walk away
She's a runner
She can make you stay.

I need to listen to my advice
The aggravation ain't worth the price
Oo I can tell ya she won't think twice
She gonna knock down put ya down oo yeah.

She's a runner
Anyone can see
She's a runner oo
She tore it out-a me
She's a runner
Watch her walk away
She's a runner
You can't make her stay.

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SOMETHING TO GRAB FOR

(As recorded by Ric Ocasek)

RIC OCASEK

If you want to hang on my shoulder
I'm standing here
If you want to do it all over
Just let me get near
If you were another pretender
Oh I'd pass you by
If you were a lost weekender
Oh maybe I'd try.

When you gonna give me something to grab for
When you gonna put it in my sight
When you gonna give me something to grab for
When you gonna show me what it's like.

Oh if you want to talk about it

I got the time
When you're looking so enchanted
You cover my mind
If you think I'll wait forever
Oh maybe you're right
There's no such thing as now or never
There's only twilight.

When you gonna give me something to grab for
When you gonna put it in my sight
When you gonna give me something to grab for
When you gonna show me, show me what it's like.

If you want to take it lightly
I won't make a sound
If you want to take me over
I won't turn you down.
(Repeat chorus)

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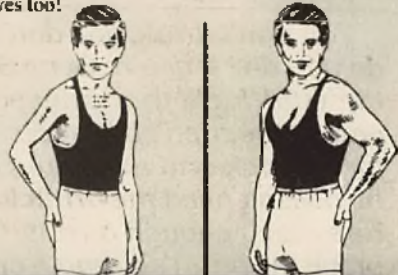
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POP STAR OF THE MONTH

Exclusive Interview With **GENE SIMMONS** of Kiss

by Rich Sutton

You don't drink, you don't smoke — what do you do? If you're Gene Simmons of Kiss, the vital fuels that transport many bands onto stage aren't the necessary ingredients for his rock and roll stew. Simmons claims he doesn't need the artificial stimulation — he's crazy enough as it is. Gene is ready to prove the band's strength once again with a massive tour backed by new material. After two albums that were a disappointing departure from the "Kiss crunch," the band comes roaring back with **Creatures Of The Night**.

After ten years and 17 albums, Gene Simmons has turned down movie offers and weathered the loss of the band's lead guitarist Ace Frehley and drummer Peter Criss to celebrate a decade of flashpots, dry ice and megadecibel shows. After ten years, what does the latest Kiss album sound like? Says Simmons, "nothing but guitars and drums — no keyboards, synthesizers or violins. All violin players were shot as they approached the studio."

Simmons says Kiss is still great fun for him and he feels there's a lot of life left in the band. He supports his statement with the feelings of a group of super-charged Kiss fans who've followed the band around since its inception. ("I don't know where they get the money," says Simmons.) They claim the new tour and album are the best yet. Simmons wouldn't disagree.



Rich Sutton: What inspired you guys to come back to the U.S. and tour?

Gene Simmons: The 10th anniversary. We've been doing this for ten years; we wanna go out there and show them all the new bands that are out there are just little boys and we gotta show them what the big guys can do. Come out with a cannon? S---, we got a tank.

couple of other bands. There's a new band called Missing Persons that I like. There are a lot of new things happening — before mammals there are dinosaurs.

RS: Has your cocky stance ever gotten you in trouble with fans?

GS: Here's what happens in all honesty: when the lights go out everyone stands up. That's called

that's an accomplishment and you tip your hat to it. When a boxer steps into the ring ... When Muhammad Ali says he's "the greatest," he's not looking for your opinion.

RS: What kind of pressure do you feel to outdo what you've done in the past?

GS: The pressure is of our doing. At the beginning of our history we decided it would be a band of no compromise. In fact that's what the single says, "I love it loud, right between the eyes, I love it loud, don't want no compromise".* Always walk on high-heeled. When Pete Townshend jumps in the air — so what! Paul Stanley does that and more in 8-inch platform heels. You try that! Okay, so you've got smoke on stage — so what! We blow up the stage. Before it was cool to have big signs with the name of the band on stage, we were doing that. Before, Midnight Special started doing that stuff and all of a sudden every band decided they needed logos and fan clubs and sponsors for tours — we were doing all that stuff years ago. Everybody that sees new bands come out and strum eight chords and sing rock anthems knows where it came from. It's just understood. That's okay because if the band has done anything, if we've left any kind of mark — I think we've changed the face of rock and roll. And not just wearing make-up. By heightening the expectations of fans. Fans are spoiled now. They come to see Kiss when they're 15, 16, 17, 18, what are they gonna do then, go see Air Supply? I don't care who it is — you're gonna want value for your money. You want to see the performer get up there and satisfy you. You're paying more for one concert that's gonna last you under three hours than for the price of a record which is gonna last you hundreds of hours. So what are you gonna get? Some guy who gets up on stage and does live versions of the songs that are on his album? That's an insult. That should only be 50 percent of it. The other 50 percent should be an entire new thing for the visual. Because it's audio/visual: 50% your ear and 50% your eyes. Check out our stage. We had



the entire stage is a tank.

RS: There are a whole lot of bands who are copying you, never mind the "new" bands.

GS: God bless 'em! Or the devil bless 'em, depending on who they are.

RS: Are there any of them that you admire?

GS: At the outset, just conceptually, I love any band, at least with the idea, whether I like the band or not is beside the point, of a band who goes out there and tries to give the audience more. See, because I'm a real fan of "fans." People that love rock and roll. Without fans there is no rock and roll. I may not love the music but I'll go see the band live. If REO Speedwagon decides to come out with a great show and effects and whatever else makes a great show — I love the concept. There are some bands that I think combine both the show and good music. Van Halen does, AC/DC and a

a sign of good faith. "We've heard about the legend of Kiss and the legend is you guys put on the best show in the world." So they're standing and saying, "show us!" The only way that we are letting them down is if they sit. They stand because they know if they sit down for a second they'll miss something.

RS: How about off stage?

GS: Even someone who is not a fan knows about ... well, first of all, there are always troublemakers, ya know, goons. They may not be rock and roll fans that try to push their weight around. But I'm 6-foot-2-inches so I don't get picked on. That's number one, and number two is even if you don't like the band, you're aware of the legend. You may not be a Beatles' fan, but you respect the legend. In America alone we've got 15 gold and 12 platinum and I don't care what your musical likes are.

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a guy who worked for the war games — the U.S. Army war games — and when this thing (their stage) fires, it fires! When our stage goes off it's like your whole chest cavity collapses.

RS: You've always billed yourself as the loudest band in the world. Will you make the Guinness Book of World Records this time? The Who was in there at one time.

GS: Whichever band is in there, who cares? It's Townshend with one guitar versus Paul and Vinnie. You can like whichever band you want, but a fact's a fact.

RS: I've heard *Creatures Of The Night*. How would you explain the album to someone who hasn't heard it?

GS: *Creatures Of The Night* is a no compromise record, where the band got in touch again with its roots. It's a no more fooling around record. It's our 17th one. The *Elder* was really a compromise. Critics have been telling us now for fifteen albums to do certain things: more melody, more this, more this and sing about other things besides hotel rooms, girls and parties — pounding on your chest kind of songs. Okay, so let's try something else. We tried to do a concept record — it's not what the fans want. They're the bosses. They don't want us to be anything else because when we take time to try to be this classy, self-indulgent musical band, other bands come out and copy Kiss and try to do second-rate versions of us. I think we lost it. We lost sight of who we were, of how special Kiss was. There's no band out there that's crazy enough to walk about on 8-inch heels and wear make-up and design their outfits and all that sort of commitment that no other band has. We realized it. *Creatures* is pure Kiss — like it or not. After ten years we're still here.

RS: Was *The Elder* a reaction to the reluctance of FM radio to play your music?

GS: Yes. It's our fault — I make no apologies for the music on the album. I'm proud of that, but it wasn't 100% Kiss. We always wanted to be on the radio and felt slighted. But the truth is that the band plays to so many people, we play to a million people a tour, that it almost didn't matter if radio played it. Radio never really



had. We really made it by being a live band. It was then that record companies, en masse, decided that that was the easy way to make money; to put a band out on tour. When we were doing the 250-300 day tours, record companies and tour promotion didn't exist. It was then that *Kiss Alive* came out and all of a sudden live records came out. Right after *Kiss Alive* came out, the same engineer, Eddie Kramer, went and did *Frampton Comes Alive* and then there were a lot of live albums and a lot of the live albums became staples.

RS: How do you feel now about the resistance of the radio to playing your music? It's not important to you now?

GS: Well, sure it's important and you do the best you can but, of course, inroads have been made by MTV and the video channels

and that's another avenue. Still the most important avenue is playing live. You can make a great record and get a great engineer who's gonna make you sound great and you can make wonderful videos where cameras can make you look more important than you really are. But when you get up on stage is when you face the lion. That's when you've got to go out there and tame the wild beast — the audience — who are folding their collective arms around their chests and going, "okay wise guy, let's see what you've got."

RS: I want to ask you about the rumors concerning Ace. What's his situation?

GS: I'll put it as briefly as possible because I don't want to get morbid. This is also in all respect to Ace. I just spoke with him last night. In April, he was involved in



a massive car wreck and totalled his Porsche and he sustained internal injuries. We had a record to do so we went ahead and started recording *Creatures* without him. As late as November, we still hadn't decided what to do about it but it was very clear that Ace was not going to be able to make this tour, another tour or any tour. You can't have internal injuries and get on planes and subject your body to pressurized cabins. We all collectively, including Ace, decided that he's just not going to do it. It's not worth somebody's health. Once you lose your health, that's it, goodbye.

RS: So he will be helping you out in the studio?

GS: Yeah, Ace will always be there. But to put it as bluntly as possible, Vinnie Vincent is in.

RS: After ten years, do you still

get as excited about the "Kiss Army" and the groupies and the touring?

GS: Oh yeah ... because now the groupies bring their little daughters.

RS: A couple of years back a number of publications had a "field day" with your different romances. Do you miss being on the cover of the *National Enquirer*?

GS: I never wanted that. I was really trying to hide from that and it was just one of those things. Since then I've gotten better at it. I see whoever I want to see and sometimes it's in the media and sometimes it's not. What I do when I'm not on stage with Kiss is really my own business.

RS: Is it fact or fiction that you don't drink and smoke?

GS: Fact.

RS: Do you make a big deal of that?

GS: No. I don't start interviews and say, "Hi, I'm Gene Simmons and I don't drink and smoke and I don't get high either." But that's what I like. I think everybody has the absolute right to lead a healthy life or to lead a stupid life. It's your body and your life. As long as it doesn't hurt anybody else. The reason I don't get up on a podium and say, "I don't drink and I don't smoke," I think it stinks and it makes your mouth smell like ashtrays. I refuse to be with girls who smoke. If somebody wants to be with me, they leave their cigarettes at home. They don't drink. I'm not interested in that. I don't want to preach to anybody what to do. Let everybody find their own happiness — to me it's perfectly clear.

RS: Have you ever been concerned that the fact might in some way hurt your image?

GS: No, not really. I think people think I'm sick enough as it is. What's so rebellious about a Madison Avenue guy who goes home and drinks and smokes and gets high and leads a real square life? There's nothing romantic about that to me.

RS: After ten years, what changes in rock and roll going on around you excite you?

GS: All the new Kiss bands. The best shows I've seen this year are Kiss shows and we haven't been on tour.

RS: Any names?

GS: Oh, great shows. — I really enjoyed myself and so did the audience. But I don't know that it really matters who. Van Halen, AC/DC, Judas Priest — but I love it because ultimately it doesn't matter where you get your influence from — or your dry ice and your bombs and shining logos — it doesn't matter where you get it from. The main thing is that fans get a better show for it. Ultimately, that's the only important thing. I don't think it's important that you point your fingers and say, "without those guys we wouldn't be here." We read some of these history of rock and roll books and in the '50s Elvis pops up and the '60s it's the Beatles, you go through the '70s and look who pops up?

MR. ROBOTO

(As recorded by Styx)

DENNIS DeYOUNG

Domo Arigato, Mr. Roboto
Mata ah-oo Hima de
Domo Arigato, Mr. Roboto
Himitsu wo Shiru tai.

You're wondering who I am
Machine or mannequin
With parts made in Japan
I am the Modern Man.

I've got a secret
I've been hiding
Under my skin
My heart is human
My blood is boiling
My brain I.B.M.
So if you see me
Acting strangely
Don't be surprised
I'm just a man who needed someone
And somewhere to hide
To keep me alive
Just keep me alive
Somewhere to hide
To keep me alive.

I'm not a robot
Without emotions
I'm not what you see
I've come to help you with your problems
So we can be free
I'm not a Hero

I'm not a Saviour
Forget what you know
I'm just a man whose circumstances went beyond his
control

Beyond my control
We all need control
I need control
We all need control.

I am the Modern Man
Who hides behind a mask
So no one else can see
My true identity.

Domo Arigato, Mr. Roboto, Domo Domo
Domo Arigato, Mr. Roboto, Domo Domo
Thank you very much oh Mr. Roboto
For doing the jobs that nobody wants to
And thank you very much Mr. Roboto
For helping me escape just when I needed to
Thank you
Thank you, thank you
I want to thank you
Please thank you oh.

The problem's plain to see
Too much Technology
Machines to save our lives
Machines de-humanize.

The time has come at last
To throw away this mask
Now everyone can see
My true identity
I'm Kilroy, Kilroy, Kilroy, Kilroy.

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LIES

(As recorded by the Thompson Twins)

TOM BAILEY
ALANNAH CURRIE
JOE LEEWAY

You told me you loved me
So I don't understand
Why promises are snapped in two
And words are made to bend
The bigger the better
Some stolen from Japan
Collected from around the world
They'll catch you if they can.

Lies, lies, lies, yeah
Lies, lies, lies, yeah
Lies, lies, lies, yeah
Lies, lies, lies, yeah.

Try not to catch you out
To know what's on your mind
Well Cleopatra died for Egypt
What a waste of time
The white ones and red ones
Some you can't disguise

Twisted truth and half the news
Can't hide it in your eyes.

Lies, lies, lies, yeah
Lies, lies, lies, yeah
Lies, lies, lies, yeah
Lies, lies, lies, yeah.

You say you'll try harder
But I think it's just too late
The car is revving in the drive
And I'm not the sort to wait
The bigger the better
Some nicked from old Saigon
Collected from around the world
Love lies on and on and on and on and on.

Lies, lies, lies, yeah
They're gonna get you
Lies, lies, lies, yeah
They won't forget you
Lies, lies, lies, yeah
They're gonna get you
Lies, lies, lies, yeah
Lies, lies, lies, yeah
Lies, lies, lies, yeah.

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DER KOMMISSAR

(As recorded by After The Fire)

FALCO
ROBERT PONGER
ANDREW PIERCY

One, two, three it's easy to see but it's nothin' I don't
care so

'Cause I hear it all the time but they never let you know
on the T.V. and the radio

Ja

She was jivin' her heart was pure but every night as
bright she got

She said sugar is sweet you know we're rappin' to the
beat then I knew that she was hot
She was singin'.

Don't turn around

(Oh, oh, oh)

The Kommissar's in town

(Oh, oh, oh)

Stare in his eyes and you'll know why the more you live
the faster you will die

All ist klar, Herr Kommissar.

She said babe ya know I missed ya

Joe and all my funky friends

But my street understand was just enough to know
what she really meant

And I got to thinkin' while she was talking then I know
she told a story

But that special place that she goes

I mean she rides with others in the subway singing.

Don't turn around

(Oh, oh, oh)

The Kommissar's in town

(Oh, oh, oh)

If we don't see you you don't know why you say your life
is gonna make you die
All ist klar, Herr Kommissar
Ja, Ja, Ja, Ja.

Well we meet Jill and Joe with brother Head with the
whole cool gang and all

They're rappin' here they're rappin' there

But she's climbin' up the wall

It's a clear case, here Kommissar, 'cause all the children
know

They're all slidin' down into the valley

They're all slippin' on the same slope hear the children.

Don't turn around

(Oh, oh, oh)

The Kommissar's in town

(Oh, oh, oh)

He's got the power and you're so weak

And your frustration won't let you speak

La la la la

Don't turn around

(Oh, oh, oh)

The Kommissar's in town

(Oh, oh, oh)

And if he don't see you then you'll know why the more
you live the faster you will die.

Don't turn around

(Oh, oh, oh)

(Ja, Ja)

The Kommissar's in town

(Oh, oh, oh).

(Repeat)

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POISON ARROW

(As recorded by ABC)

MARTIN FRY
STEVE SINGLETON
MARK LICKLEY
MARK WHITE

If I were to say to you

"Can you keep a secret"

Would you know just what to do or what to keep

If when I say I love you call a situation

Hey girl I thought we were the right combination.

Who broke my heart

You did you did

A bolt to the target blame Cupid, Cupid

You think you're smart but you're stupid, stupid

Shoot that poison arrow through my heart

Shoot that poison arrow

Shoot that poison arrow through my heart

Shoot that poison arrow.

No rhythm in cymbals no tempo in drums

Love on arrival she comes when she comes

Right on the target but wide of the mark

What I thought was fire was only the spark.

The sweetest melody is a one word refrain

So lower your sights yeah and raise your aim, raise your
aim.

Who broke my heart

You did you did

A bolt to the target blame Cupid, Cupid

You think you're smart but you're stupid, stupid

Shoot that poison arrow to my heart

Shoot that poison arrow

Shoot that poison arrow to my heart

Shoot that poison arrow.

"I thought you loved me but it seems you don't care"

"I care but you know I will never love you"

Who broke my heart

You did you did

A bolt to the target blame Cupid

You think you're smart that's stupid

Right from the start when you knew we would part.

Shoot that poison arrow through my heart

Shoot that poison arrow

Shoot that poison arrow through my heart

Shoot that poison arrow

Ah shoot that poison arrow

Shoot that poison arrow.

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SECRET INFORMATION

(As recorded by Chilliwack)

BILL HENDERSON

We ain't gettin' any place like this
You act like nothin's happening
But I can see it all in your face
It's getting harder for you
Every day you say your life is changin' so fast
But you don't know which way
And now you act so humble
Don't wanna show what a good time you're having
And you pretend to crumble
Sorry now but I know what's happenin'.

Secret information
(I got the word on you)
Save the explanation
I've got secret information
(I've got the word).

Around and 'round we go
We never stop
You say it's just for fun
It doesn't matter who comes out on the top
You like playin' the mysterious part
But you ain't gonna get me

IT MIGHT BE YOU (Theme From Tootsie)

(As recorded by Stephen Bishop)

ALAN and MARILYN BERGMAN
DAVE GRUSIN

Time
I've been passing time watching trains go by all of my
life
Lying on the sand watching seabirds fly
Wishing there would be someone waiting home for me.

Something's telling me it might be you
It's telling me it might be you.

All of my life looking back as lovers go walking past all
of my life
Wondering how they met and what makes it last
If I found the place
Would I recognize the face.

'Cause I had you figured out from the start
So fall apart and stumble
You just want to get a little bit of sympathy
And now you act so humble
I got eyes and they just keep givin' me.

Secret information
(I got the word on you)
You can save the explanation
I've got secret information
(I've got the word).

And now you act so humble
Don't wanna show what a good time you're having
And you pretend to crumble
Sorry now but I know what's happenin'.

Secret information
(I got the word on you)
Save the explanation
I've got secret information
(I got the word)
Save the explanation.

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Something's telling me it might be you
It's telling me it must be you.

So many quiet walks to take
So many dreams to wake
And we've so much love to make
I think we're gonna need some time
Maybe all we need is time
And it's telling me it might be you all of my life.

I've been saving love songs and lullabies
And there's so much more no one's ever heard before.

Something's telling me it might be you
It's telling me it must be you.

Yeah, it's telling me it must be you all of my life
Maybe it's you, maybe it's you I've been waiting for all of
my life.

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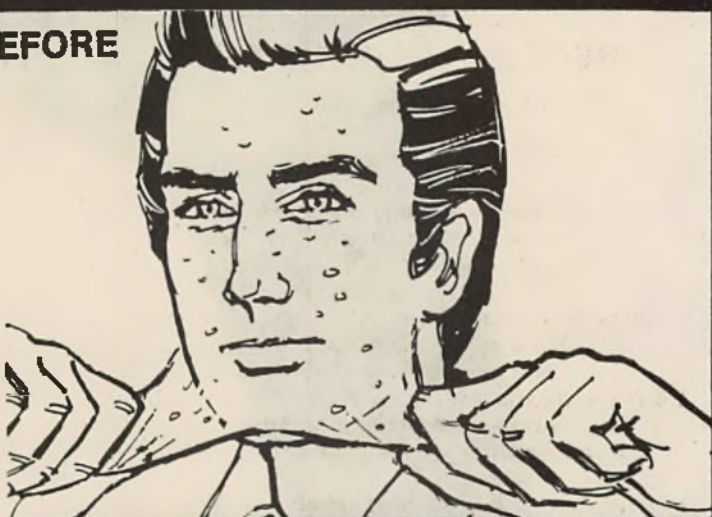
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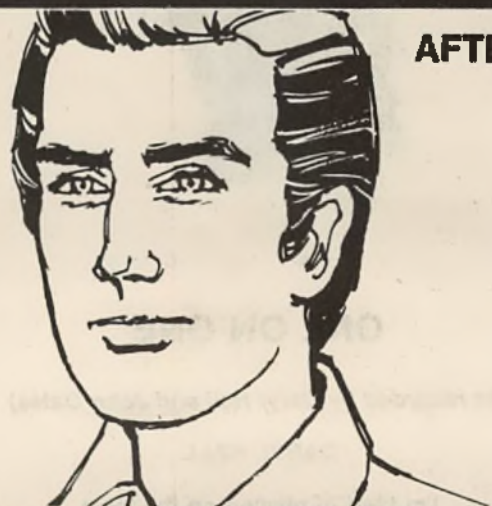
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ONE ON ONE

(As recorded by Daryl Hall and John Oates)

DARYL HALL

I'm tired of playing on the team
 Oh it seems I don't get time out anymore
 Ooh what a change if we set the pace face to face
 No one even trying to score
 Oh, oh I can feel the magic of your touch mm mm
 And when you move in close a little bit means so much
 Ooh yeah you've got to understand baby
 Time out is what I'm here for.

One on one I wanna play that game tonite
 One on one I know I wanna play that
 One on one I wanna play that game tonite
 One on one so slow ooh.

You can't tell me you don't miss me girl

No I think I might know you too well
 I (wonder what) you'd say if you knew that I was coming
 tonite
 (Want to)
 I want you can't you tell.

One on one I wanna play that game tonite
 One on one I know I wanna play that
 One on one I wanna play that game tonite
 One on one so slow ooh
 That's all you need to know now.

'Cause if it's really right
 There's nothing else
 One on one I wanna play that game tonite ooh mm mm
 One on one I wanna play that game tonite ooh
 One on one I wanna play that game tonite ooh.

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I'VE GOT A ROCK 'N' ROLL HEART

(As recorded by Eric Clapton)

TROY SEALS
EDDIE SETSER
STEVE DIAMOND

I've got a feeling we could get
serious girl
'Cause right at this moment
I could promise you the world
Before we go crazy before we
explode
There's something 'bout me baby
You got to know
You got to know.

I get off on fifty-seven Chevies
I get off on a screamin' guitar
Like the way it gets me ev'ry time it
hits me
I've got a rock 'n' roll
I've got a rock 'n' roll heart.

Feels like we're falling into the arms
of the night
So if you're not ready
Don't be holding me so tight
I guess there's nothing left for me to
explain

Here's what you're getting
And I don't wanna change
I don't wanna change.

I get off on fifty-seven Chevies
I get off on a screamin' guitar
Like the way it gets me ev'ry time it
hits me
I've got a rock 'n' roll
I've got a rock 'n' roll heart.

I don't need no glitter
No Hollywood
All you got to do is lay it down
And you lay it down good.

I get off on fifty-seven Chevies
I get off on a screamin' guitar
Like the way it gets me ev'ry time it
hits me
I've got a rock 'n' roll
I've got a rock 'n' roll heart
I've got, you've got a rock 'n' roll
heart.

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BURNING HEART

(As recorded by Vandenberg)

ADRIAN VANDENBERG
Does it feel the same
When he calls your name
And does it feel the same
When you play the game of love
When he holds you tight
Does it feel alright
Just like it used to do
When I was with you making love to
you.
This burning heart of mine
It still hurts after all this time
This burnin' heart in me
Won't let me be.

After all this time
You still hold my mind
I just can't seem to find
The peace of mind I need so bad
Does it feel the same
When he calls your name
And does it feel the same
When you play the game of love.

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Pop Star Of The Month

Exclusive Interview With **TERRY BOZZIO** of Missing Persons



Glenn Wedder

by Rich Sutton

Can two musicians who have strived for musical excellence in the foremost progressive bands find happiness in a five piece modern music band from California fronted by a former Playboy Bunny? Can you say Missing Persons? Missing Persons stands out from the pack of other California "new wave" bands by combining superb musicianship and a unique flair for Madison Avenue marketing.

Terry Bozzio has drummed with U.K. (John Wetton of Asia was part of the trio) and with Frank Zappa. Another alumnus of the Zappa band is guitarist Warren Cuccurullo. Both turned down offers from bands like Jethro Tull and Asia to join with Dale Bozzio and form Missing Persons.

Dale and Terry Bozzio are easily mistaken for brother and sister. It would be depressing to have a former Playboy bunny

and model as your sister rather than your wife. The Bozzios met through Frank Zappa and after Warren and Dale made a demo of "I Like Boys", Terry decided that Missing Persons was a project he wanted to spend some time on.

If you know about Missing Persons from hearing them on the radio then you only know half the story. Dale's two-toned hair and handmade outfits, which include skirts made from 45 rpm records and fishbowls for a brassiere, help form the visual nucleus for what is a very exciting live show. If you were seeing Missing Persons for the first time on their Plexiglass stage, with scantily clad Dale up front, you'd soon be impressed by the super-strong musicianship in the band. Tailor-made for FM radio, video and the dance clubs, Missing Persons are sure-fire superstars for the '80s.

Rich Sutton: Aside from the fact that you wanted to form *Missing Persons*, what kept you from joining *Asia*?

Terry Bozzio: First of all, I didn't know it was *Asia*. This guy, John Colodna, who's the A&R guy at Geffen Records called up Ken and said there's this supergroup

I feel that no matter what kind of music you play — you can take different approaches and still your style will show through. We've taken what's basically a dance-oriented, simplistic approach. We're trying to be more accessible. We're tired of playing the intellectual sort of esoteric

those bands — after you've seen one song you've seen the show. We're more from the get-out-there-and-give-it-all-you've-got school. When we do a show we think in terms of doing a live "show." We pretty much waste ourselves every night and we're drenched in sweat when we come off the stage and are completely exhausted.

RS: You mentioned in an interview that "you design your music to be played on the radio". What do you mean by that?

TB: Some people are real pioneers and they just go for it and somehow they're very lucky and they succeed anyway. But for the most part every one is pretty calculating. You know that if you don't get a song on the radio, it doesn't get played and people don't buy it. Laurie Anderson made a great quote about how cut and dry the music business is, "if you don't sell records, you don't make records." We're not trying to be like Van Gogh and be discovered after we die. We want and respect the art of artists who have succeeded in their own lifetimes and who are very great at the same time. People like the Beatles, like the Stones, we think they're geniuses and they're wonderful and they haven't copped out. On the other hand, they've all made millions of dollars and been very successful. We look at the avenues of input that are available to us. There are your AOR (album-oriented rock) type of radio. There's your top 40 type of radio and Rick Carroll's new music approach that's catching on. Within those spectrums there's an infinite amount of things you can do. We don't feel limited at all. Without necessarily design certain songs to be more for certain types of airplay. We've been very successful at it.

RS: Would you say being successful enough to headline coliseum shows is important to you?

TB: Oh yeah! Obviously we want to be loved and liked by as many people as possible. We feel a responsibility as songwriters to not deal with subject matter that we feel has "deviated" the public and the young in the past. We were deviated in the '60s into taking drugs and acid as a way of life. I spent a whole lot of my younger years in pursuit of these drug-oriented bands. We tried to steer



Glen Wexler

ed. At that point we were well into *Missing Persons* so he said "no." I didn't even know about it. If I had known I would have passed. That was obviously the next supergroup that Geffen had. Basically, I wanted to write my own music and be my own boss — with Dale and Warren who are my partners in this escapade. We really started to enjoy what we were doing. We took all the responsibilities ourselves and felt that that was a rewarding thing. I've turned down Ian Anderson and a lot of people and Warren's turned down Frank again. There is one incorrect thing — neither of us turned down an offer from Journey.

RS: It seems like you knew what you wanted to do when you started *Missing Persons*.

TB: We had a pretty good idea. We wanted to make it a very visual band and do something very modern and different from what we'd done in the past, either individually or collectively.

RS: So then you didn't worry that your style of drumming might not have fit into the sound of that modern band?

TB: No. Style is like a fingerprint.

music that we'd played in the past that goes above and beyond the comprehension of the man on the street. We wanted to make friends with our music rather than alienate people.

RS: People who are into *A Flock of Seagulls* and the *Police* are into *Missing Persons*. But also *David Lee Roth* and *Gene Simmons* of *Kiss* like the band. Why do you think people with such apparently different tastes are into the band?

TB: We design our music, but not in a contrived manner. We've played such a variety of things in the past. Things that would almost come within the genres that those two people have come from. All those are part of our roots. We're trying to do as wide a spectrum of sounds and styles as we can muster. With Zappa, there were a lot of heavy metal things that were directly related to what *Kiss* and *Van Halen* do. Also, the fact that both of those bands are very visually oriented — they have a great, energetic stage show. Unlike most new bands who take this static cold pose, although it sounds great in a club or on the radio, the people who go to see

clear of that or any political b.s. or anarchistic things or violence or devil worship. We're just trying to do some decent music that might have some cynical social commentary in it. We just report on whatever we see or whatever appeals to us individually. Aside from that we are in business so the more the merrier. The more records we sell and the more people we pack in to see us the better. I think it's time to pull the covers off of this artistic merit b.s. that some people stand behind. "I'm not in it for the money, I'm in it for the art." Most famous rock stars continue to do what they do best because they're making a lot of money at it.

RS: There are obvious dangers to Dale's dressing the way she does. Does it worry you?

TB: No. There aren't any dangers. We've played in places that have serious dress codes and we've never been censored. We've been on national TV with Dale's costumes and never has anyone said a word. I think that what we do is obviously provocative — but not any more than anything else that's on TV. I think it's in good taste. Marilyn Monroe was just doing what she was doing and so is Burt Reynolds for that matter. You can't set out to be a sex star, sex symbol. It's something that the public thrusts upon you. Dale has always done what she's done and that's the way the public perceives it.

RS: When you first got going, were you worried that people might be coming around just to see the stage show?

TB: Not at all. Mainly because we're all very confident and competent musicians. We pretty much stole the visual impact from American advertising — pretty girls sell the car or the package of cigarettes or whatever. "Now that we've got your attention folks, check out this fine product."

RS: What kind of problems do you and Dale run into being in the same band and being married?

TB: None really. It's the same as if we weren't in the band. Before I was in a situation where I was touring six months out of the year. When you do that you come back and go "wow, where do I begin to piece together the rela-



Dale Bozzio

tionship." I've been away from this person, I've gone through so many things and now I have to explain what I've gone through and get to re-know each other again. Now we're together all the time and the only conflicts I would say we have are conflicts I would have with Chuck or Warren or Pat. Being on the road is like being at war or being brainwashed. You're constantly travelling and put under pressure and besieged by this, that and the other problem. It completely wears you down. Everyone in the band every other day or so has these little tiffs with one and another. They blow over. That's the same kind of thing Dale and I go through.

RS: Dale wasn't a real accomplished singer before Missing Persons. The songs she's singing now aren't exactly nursery rhymes. Does it surprise you that she was able to put that together so quickly?

TB: Totally. When we started writing in '79, myself and Warren

were on break from U.K. and Zappa. Dale could sing a little but her pitching was a little suspect. Towards the end of that year, Dale and Warren made a tape of "I Like Boys" with Dale talking the lyrics. I thought this was incredible because she has a good time feel rhythmically. After we wrote about 5 or 6 songs we discovered, "Hey, we can't talk every song because it gets real monotonous." She started singing and little by little she started singing better. I tried to squash the squeak thing, I said, "Dale you can't squeak there because the word doesn't come out!" Little did I know that would become the trademark that everyone latches on to. I'm completely taken aback by it.

RS: She seems to ride the middle ground in her stage presentation between Belinda Carlisle of the Go-Go's who is super-shy and Joan Jett. Was that by design?

TB: No, that's something that's out of Dale's personality. She's always been the life of the party.

the head turner, and always had a real strong personality in terms of not letting anyone mess around with her. I thought all those aspects of her personality would make a good frontperson. There's also this incredibly warm side of Dale which she's managed to bring in to the show. She'll be out there singing and we'll be ferociously blasting out our set and Dale will smile and the whole audience heats up about twenty degrees!

RS: Is it intentional that Spring Session M is an anagram of the group's name?

TB: We looked at all the titles of the tracks and decided there were none we'd want to name an lp after. Juggling around the letters in Missing Persons I came up with that and thought, "that's kinda cool," it was the spring when we recorded it. It's just one more thing that kids kind of like. The public likes having things they can read other things in to. That's why we have the Morse code on there which spells out M-I-S-S-I-N-G P-E-R-S-O-N-S, and Spring Session M. That's why we chose the name Missing Persons because something was missing and intriguing and elusive or evasive. Whatever you don't have you want.

RS: Is anyone in the band thinking about pursuing anything outside the band? Does Dale still keep a finger in for modeling?

TB: Not in her modeling, although she'll do a photo session with some of her costumes. She is thinking seriously of a clothing line which is going to be called "Cellophane Tactics." We get scripts all the time but they're usually along the lines of what we're doing already in Missing Persons. We're all interested in acting and we'll accept any scripts anyone wants to send us.

RS: Lastly, what are your plans for recording new material?

TB: Right now we're going to finish up this tour. We may go to Europe and do some press and do one promotional gig in England to try to get the ball rolling over there. Then we're gonna come back and rehearse for a month and record it in the late spring, early summer. We should have another album out by the end of the summer or early fall.

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WHAT LOVE IS

(As recorded by Marty Balin)

BROCK WALSH
GREG PRESTOPINO

Love is not the thrill of the first connection
Love is not the shiver of the first embrace
Love is never lost in the first rejection
And if you're thinking love comes easy
It's gonna disappear without a trace.

Because what love is
It's the spark that survives
(Love is)

It's the keeping alive of the fire
When rain is pouring in from every side
What love is

Is admitting we're blind
(Love is)
What love is.

Now I know you've been captured by a vague suspicion
But you know you heard it from a jealous liar
Can't we start improving on our hearts condition
Can't we stop wasting all this precious fire.

Because what love is
It's the spark that survives
(Love is)

NICE GIRLS

(As recorded by Melissa Manchester)

JAN BIDEWELL BUCKINGHAM
STEVE BUCKINGHAM
MARK GRAY

Nice girls, nice girls
I can see you staring at me
I've been watching you
Maybe I act a little bit too shy
You'll have to make the first move
Don't be afraid of coming on too strong
I'm in a lovin' mood
I've been waitin' for you all night long
Don't you know what to do.

Nice girls (nice girls) think a lot about it
Nice girls (nice girls) they do it too
Nice girls (nice girls) never talk about it
But nice girls need it too.

I don't want a bad reputation
I'm not that kind

It's the keeping alive of the fire
When rain is pouring in from every side

What love is
Is admitting we're blind
(Love is)

When we're trying to find
What love is.
What love is

Is it the fear of living all alone year after year
I just don't know but I know I want her here beside me
Is it the need to fill an empty place
Where does it lead I've got to know
And only together can we ever hope to see.

That what love is
It's the spark that survives
(Love is)

It's the keeping alive of the fire
When rain is pouring in from every side
What love is

Is admitting we're blind
(Love is)
Waiting for us tonight
And what love is
You'll have to help me to find out
Just what love is.

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But maybe in the right situation
You can change my mind
'Cause the more I look into your eyes
The less control I have
You bring out a side of me
I never knew I had.

Nice girls (nice girls) think a lot about it
Nice girls (nice girls) they do it too
Nice girls (nice girls) never talk about it
But nice girls need it too.

My friends warned me
Of a boy like you
But how am I gonna find out unless I do
Nice girls, nice girls, nice girls
Nice girls need it too.

Nice girls dream a lot about it
Nice girls they do too
Nice girls never talk about it
But nice girls do it too.

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LITTLE THING CALLED LOVE

(As recorded by Neil Young)

NEIL YOUNG

See somebody walkin' down the street
Hangin' head and a schufflin' feet
Don't take much to see
What they've been thinkin' of
What makes you hypnotised
What puts a tear in your eye
What makes you have to choose
What brings you to booze.

Oh a little thing called love
Oh a little thing called love

Only love puts a tear in your eye
Only love makes you hypnotised
Only love makes you choose
Only love brings you the blues.

We're leaving now honey don't be sad
This may be the best luck you ever had
But that don't mean that you've had enough
Oh a little thing called love
Oh a little thing called love
Only love puts a tear in your eye
Only love makes you hypnotised
Only love makes you choose
Only love brings you the blues
Oh a little thing called love.

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(As recorded by Supertramp)

Ooo let me tell you what I want to say
You're the only one who could make me feel this way
My kind of lady

No better love could I embrace
No better heart no other face
Can quite compare with you
You came along and then you mend my broken dreams
I was so down and then as foolish as it seems
You gave me your affection
Yeah baby you came through.

We'll make it you'll see
In spite of those who say it's wrong
This time we feel that we belong
Now we can truly say
We'll be together and that's all we'll ever need
We'll love each other
That's the way it's gonna be
And nothin' under the sun and moon
Can make us be apart.

Oh my honey
You know I'll love you every day
When things go wrong we'll find a way
I'm so glad I met you
Much more than I can ever say.

**We're making plans and holding hands just like before
We'll try again**

**We'll make amends along the road
It's feelin' good just like it should
This time we know
We'll share each other's happiness
For now and evermore**

I've been wasting my life away
I've got a message for you today
To tell you that you are
My kind of lady
I'm not the same since I met you
All of my dreams had fallen through
And then you came along
One magic night when things went right
It was so fine
Looked in your eyes and realized
That you were mine
And nothin' under the sun and moon
Can make us be apart.
Oh my baby
You know I'll love you all the way
When times get hard we'll smile and say
I'm so glad I met you
I'll love you more and more each day.

We're making plans and holding hands just like before
We'll try again
We'll make amends along the road
It's feelin' good just like it should
This time we know
We'll share each other's happiness
For now and evermore.

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A black and white photograph of a young man with long, curly hair, wearing a patterned shirt, playing an electric guitar. He is looking towards the camera with a slight smile. The background is dark and out of focus.

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NEVER SAY GOODBYE

(As recorded by Yoko Ono)

YOKO ONO

Never say goodbye
Never say goodbye
You say tomorrow's another day
All I know is we're here today
I've got nightmares I could never share with you
The kind that keeps me up all night
So hold me tight till the room is light
And tell me it's alright.

Never say goodbye
Never say goodbye
We may go our separate ways someday
But we know we shared our dream today
I've got nightmares I would never wish on you
The kind that keeps me down all day
So hold me tight till the sky is light
And tell me that it's alright.

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NEW FRONTIER

(As recorded by Donald Fagen)

DONALD FAGEN

Yes we're gonna have a wingding
A summer smoker underground
It's just a dugout that my dad built
In case the reds decide to push the button down
We've got provisions and lots of beer
The key word is survival on the new frontier.

Introduce me to that big blonde
She's got a touch of Tuesday Weld
She's wearing Ambush and a French twist
She's got us wild and she can tell
She loves to limbo that much is clear
She's got the right dynamic for the new frontier.

Well I can't wait till I move to the city
Till I finally make up my mind
To learn design and study overseas.

Do you have a steady boyfriend
'Cause honey I've been watching you
I hear you're mad about Brubeck
I like your eyes I like him too
He's an artist a pioneer
We've got to have some music on the new frontier.

Well I can't wait till I move to the city
Till I finally make up my mind
To learn design and study overseas.

Let's pretend that it's the real thing
And stay together all night long
And when I really get to know you
We'll open up the doors and climb into the dawn
Confess your passion your secret fear
Prepare to meet the challenge of the new frontier.

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VOO-DOO

(As recorded by Rachel Sweet)

MARC BLATTE
LARRY GOTTLIEB
RACHEL SWEET

Close your eyes
Baby make a wish
Do you wanna try, wanna try
You got the power
'Cause you know that I'm
Hypnotized.

Cast a spell
Can you read my mind
Are you surprised at what you find.

Do don't ask me to dance
Voo-doo
'Cause I'm caught in your magic spell
Such a spooky romance
Voo-doo
If it's hoo-doo honey
Who can tell
With the voo-doo that you do so well.

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OLD AND WISE

(As recorded by the Alan Parsons Project)

ERIC WOOLFSON
ALAN PARSONS

As far as my eyes can see
There are shadows approaching me
And to those I left behind
I wanted you to know
You've always shared my deepest thoughts
You follow where I go
When I'm old and wise
Bitter words mean little to me
Autumn winds will blow right through me
And some day in the midst of time
When they ask me if I knew you
I'd smile and say you were a friend of mine
And the sadness would be lifted from my eyes
Oh when I'm old and wise.

As far as my eyes can see
There are shadows surrounding me
And to those I leave behind
I want you all to know
You've always shared my darkest hours
I'll miss you when I go
And oh when I'm old and wise
Heavy words that tossed and grilled me
Like autumn winds will blow right through me
And some day in the midst of time
When they ask you if you knew me
Remember that you were a friend of mine
As the final curtain falls before my eyes
Oh when I'm old and wise
As far as my eyes can see.

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I LOVE IT LOUD

(As recorded by Kiss)

GENE SIMMONS
VINCENT CUSANO

Hey, hey
Hey, hey
Stand up
You don't have to be afraid
Get down
Love is like a hurricane
Street boy
No I never could be tamed
Better believe it
Guilty 'til I'm proven innocent
Whiplash heavy metal accident
Rock on
I wanna be president.
'Cause I love it
Loud
I wanna hear it loud
Right between the eyes
Loud
I wanna hear it loud
No I want no compromise.
Turn it up
Hungry for the medicine
Two fisted to the very end
No more treated like aliens
We're not gonna take it
No lies no more alibis
Turn it up
Got me hypnotized
Rock on
Won't be tranquilized.
'Cause I love it
Loud
I wanna hear it loud
Right between the eyes
Loud
I wanna hear it loud
I don't want no compromise
I love it
Loud
I wanna hear it loud
Right between the eyes
Loud
I wanna hear it loud
I don't want no compromise
Hey, hey
Hey, hey
Headline jungle is the one rule
Front page roar of the nation cool
Turn it up
This is my attitude
Take it or leave it.
Loud
I wanna hear it loud
Right between the eyes
Loud
I wanna hear it loud
I don't want no compromise
I love it
Loud
I wanna hear it loud.
(Repeat)

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costly Finnish sauna. Just start the easy
exercise program and the heat builds up.

Here's what a few of over 236,000
users say:

You may not
lose as much,
but each statement
is signed, sworn,
and notarized!

"I lost 45 pounds, 8" from my waist, 7" from my
hips, and 7" from my thighs, and no hunger on the
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—Kathryn Rusyniak, Brentwood, Ca.

"I couldn't believe it! I lost 5 pounds just cleaning
my bedroom while wearing Space Suit!"
—Barbara Gronlie, Hot Springs, Ark.

"I lost buttocks, 3", waist, 3", hips, 2". I've lost
22 pounds! I am very satisfied, and so is my
husband!" —Kathleen Ryerson, Hudson Falls, N.Y.

You burn up pockets of excess fat and
flab while eliminating pounds of fluid—
as much as 4-8 lbs. of fat and fluid in the
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Believe it or not, when you follow direc-
tions, you will not only keep most of that
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weight—As much as you want for as
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Take it anywhere!

You can carry Space Suit™ in your hand-
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And, it's washable, too. Use it to exercise,
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Suit Slenderizing System gives you better
results than any diet, exercise program,
or reducing aid alone. You can use it to
lose weight fast whenever you like, and
keep it off as long as you like.

You risk nothing!

Use it at our risk for 30 full days. If you're
not satisfied, for any reason, simply
send it back for a prompt refund. But
don't wait. Send us your order, today!

Note: As with any weight loss product, follow
directions and consult physician if you have
any existing ailment.

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\$7.99 N.Y. & Ct. res. add sales tax.
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izing System now. If for any reason I am
not satisfied, I'll return it within 30
days for a prompt refund of my pur-
chase price, no questions asked.

Indicate waist size: _____ State _____ Zip _____
(1/8/83)

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must be better than any hair product you ever tried —
must do everything we said it would do for you or we
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age and handling.

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SOUL SECTION

LITTLE RED CORVETTE

(As recorded by Prince)

PRINCE

I guess I should have known
By the way U parked your car sideways
That it wouldn't last
You're the kinda person
That believes in makin' out once
Love 'em and leave 'em fast
I guess I must be dumb
Cuz U had a pocket full of horses
Trojan and some of them used
But it was Saturday night
I guess that makes it alright and U say
"What have I got to lose?"

I say
Little red Corvette
Baby you're much too fast
Little red Corvette
U need a love that's gonna last.

Guess I should have closed my eyes
When U drove me to the place
Where your horses run free
Cuz I felt a little ill
When I saw all the pictures of the jockeys
That were there before me
Believe it or not
I started to worry
I wondered if I had enough class
But it was Saturday night
I guess that makes it alright and U say
Baby have U got enough gas oh yeah.

I say
Little red Corvette
Baby you're much too fast

Little red Corvette
U need a love that's gonna last.

Guess I should have closed my eyes
When U drove me to the place
Where your horses run free
Cuz I felt a little ill
When I saw all the pictures of the jockeys
That were there before me
Believe it or not
I started to worry
I wondered if I had enough class
But it was Saturday night
I guess that makes it alright and U say
Baby have U got enough gas oh yeah.

A body like yours ought to be in jail
Cuz it's on the verge of being obscene
Move over baby
Give me the keys
I'm gonna try to tame your little red love machine.

I say
Little red Corvette
Baby you're much too fast
Little red Corvette
U need a love that's gonna last.

Guess I should have closed my eyes
When U drove me to the place
Where your horses run free
Cuz I felt a little ill
When I saw all the pictures of the jockeys
That were there before me
Believe it or not
I started to worry
I wondered if I had enough class
But it was Saturday night
I guess that makes it alright and U say
Baby have U got enough gas oh yeah.

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STREET KIDS

(As recorded by Kool & The Gang)

GEORGE BROWN
JAMES TAYLOR
KOOL & THE GANG

Street kids
Street kids
(Talkin' street kids)
(Street kids)
They like to play Captain Video
(Street kids)
They like to play Hi ho Silver
(Street kids)
They like to wear outrageous fashions
They like to do the Motor Roller.
Who's that wired for sound
Street kids
Who's that throwin' down

Street kids
It doesn't matter where you come from
Big city or the country life
There's a little kid in all of us
Take a chance, 'cause it feels so right.

Ya see he's into funk
She's into punk
C'mon, let me see your body rock
(Street kids)
He's into funk
She's into punk
C'mon, let me see your body work
(Street kids).

Street kids out in the street
Shake it down to the beat
Street kids out in the street
Shake it down to your feet
Street kids.

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Music, 1733 Broadway, New York, NY 10019.

IF YOU WANNA GET BACK YOUR LADY

(As recorded by the Pointer Sisters)

JOHN LEWIS PARKER
BRIAN POTTER

If you wanna get back your lady
Your lady needs to know oh yeah
Ah if you really love her
You know you gotta tell her so
Yes you do

If you wanna get back your lady
Communicate for real
Ah ain't no way your lady's gonna find out
How you really feel ooh.

Young shy girl, I thought I found my world in you the
day we met

You were so cool and wise
One look into your eyes and my heart started gettin'
upset

Yeah never had no trouble tellin' you "I love you"
But you never did me the same
You kept it all inside
As if you had to hide your love
And that's a cryin' shame
Now we're apart what can I do
But get this message straight to you.

If you wanna get back your lady
Your lady needs to know
Ah yeah ah if you really love her
You know you gotta tell her so
Yes you do.

If you wanna get back your lady
Communicate for real
Hey baby ah ain't no way
Your lady's gonna find out how you really feel oh.
Take some time and figure out if I'm the one you really
miss

It's gettin' four a.m.
And I'm lyin' here again
Oh I can't take much more of this
Didn't mean to hurt you
Walk out and desert you
But I didn't know what else to do
It's just the chance I'm takin'
Hopin' I can wake you up
To what I'm goin' through
If you could find a way to start
The door's still open to my heart.

If you wanna get back your lady
Your lady needs to know oh yeah
Ah if you really love her
You know you gotta tell her so
Yes you do
If you wanna get back your lady
Hey yeah.

If you wanna get back your lady
Communicate for real oh
Ain't no way your lady's gonna find out
How you really feel oh
If you wanna get back your lady
Hey yeah.

If you get your lady back
Oh get your lady back.

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TAKE THE SHORT WAY HOME

(As recorded by Dionne Warwick)

BARRY GIBB
ALBHY GALUTEN

You've been makin' up your mind
And I can save you from the trouble that your heart is
goin' through

I can tell you what your future's gonna be
Maybe we can open up your eyes
And baby you can't leave me now
There is lightning in the city
Stranger than you ever saw
Get back to your special lover
And I won't ever turn on you

Or tell you you should tell me where you go.

Just take the short way home
Baby take care of yourself in this world of evil
I can keep you for myself
Take the short way home
You be safe here by my side in this world of evil
I can keep you satisfied.

And you can make it easy on yourself
Some other love may call my name when you're away
and I'll be gone

There's no other who could ever love you more
Keep talkin' to myself when I'm alone

I don't want to be alone
Crazy people in the shadows
Love is only what you find
Come back here and you'll discover
There ain't nothing you been searching for I could not
give you now if you were mine.

Just take the short way home
Baby take care of yourself in this world of evil
I can keep you for myself
Take the short way home
You be safe here by my side in this world of evil
I can keep you satisfied.

There is lightning in the city
Stranger than you ever saw
Get back to your special lover
And I won't ever turn on you
Or tell you you should tell me where you go.

Must take the short way home
Baby take care of yourself in this world of evil
I can keep you for myself
Take the short way home
You be safe here by my side in this world of evil
I can keep you satisfied.

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BILLIE JEAN

(As recorded by Michael Jackson)

MICHAEL JACKSON

She was more like a beauty queen from a movie scene
I said don't mind but what do you mean
I am the one who will dance on the floor in the round
She said I am the one who will dance on the floor in the round
She told me her name was Billie Jean as she caused a scene
Then ev'ry head turned with eyes that dreamed of being the one
Who will dance on the floor in the round
People always told me
Be careful of what you do
And don't go around breakin' young girls' hearts
And Mother always told me
Be careful of who you love
And be careful of what you do
'Cause the lie becomes the truth hey.

Billie Jean is not my lover
She's just a girl who claims that I am the one
But the kid is not my son

She says I am the one
But the kid is not my son.

For forty days and for forty nights
Law was on her side
But who can stand when she's in demand
Her schemes and plans
'Cause we danced on the floor in the round
So take my strong advice
Just remember to always think twice
She told my baby we danced till three
And she looked at me
Then showed a photo
My baby cried
His eyes were like mine
Can we dance on the floor in the round
People always told me
Be careful of what you do
And don't go around breakin' young girls' hearts
But you came and stood right by me
Just a smell of sweet perfume
This happened much too soon
She called me to her room hey.
(Repeat chorus)

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CHECK IT OUT

(As recorded by Dynasty)

WILLIAM SHELBY
KEVIN SPENCER
GLEN BARBEE

I've been around I've had a lot of good things come my way
But when I stared you up and down
I knew right then it was my lucky day
'Cause you got what I need uh baby
I'm just what you've been lookin' for
I want you to believe I won't walk out when you open the door
All you got to do is.

Check it out baby
Check it out
That's all I ask of you
So won't you
Check it out
Check it out girl
You owe it to yourself.

I know your heart is tellin' you
To keep that motor runnin' just in case you have to get away
But heartbreak girl is one thing I don't play
'Cause I might have what you need
But don't take my word
You can find out for yourself
I want you to believe I'm not committed to no one else
You only got to.

Check it out baby
I know I got something here for you
Don't turn away
Check out my love girl
So won't you please believe in me
You'd be surprised where love lies
Right in front of your eyes
Get into me.

Like when you're window shopping girl
You chose between the wants and needs are tough
But if you give me half a chance
I'll make sure that you'll never get enough uh
'Cause I got what you need
But just don't take my word
You can find out for yourself
And I want you to believe I'm not committed to no one else

You owe it to yourself.
Check it out baby
Check it out
I know I've got something here for you
You've got to check out my love girl
Won't you come into my world
So baby please
Check it out
Ah
Get into me
You'd be surprised where love lies
Right in front of your eyes
Check it out
Check it out
Check it out
Baby
Check it out
Don't you make up your mind too fast
If you want to make it last
Check it out
Check it out
Check it out.
Baby
Ah check it out
Check out your love
Checkin' out your love
Check it out
Don't decide too fast
'Cause I'm bringing you a love that will last
So check me out
But take your time girl
Check it out.

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SO CLOSE

(As recorded by Diana Ross)

DIANA ROSS
BILL WRAY
ROB MOUNSEY

Oh, oh, oh, oh aah
So close
When I look into your eyes
So close
I feel I'm hypnotized
I want to stay here for the rest of my life
So close
When you smile at me that way
So close
It takes my breath away
I love you more with every beat of my heart
Ooh I remember the night we met
I knew I'd never ever be the same
Ooh I remember the night you said you loved me
In an instant my whole world changed
So close
Feel your body next to mine
So close
Oh I lose all sense of time
I want to stay here for the rest of my life
Oh, oh, oh, oh aah
I want to stay here for the rest of my life
Ooh I remember the night we met
I knew I'd never ever be the same
Ooh remember the first time you said you loved me
I love you darlin'
In an instant my whole life changed
So close
Being here with you near me
So close
And there's nothin' I'd rather do
Than make you stay here
And I'll keep you always
So close
Ooh, ooh, oh, ooh, oh aah.

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Music, Inc.

TONIGHT

(As recorded by The Whispers)

JERRY KNIGHT

Tonight
We're gonna paint the town
No more messin' around tonight
I wanna show the world this love of mine.

When I first laid eyes on you
Chills ran up and down my spine
I couldn't find the words to say
But yet still you read my mind.

And now we have a date
I can hardly wait
All day long I thought of you
To have a real good time
Is my state of mind
This could be the start of love
Tonight.

Tonight
We're gonna paint the town
No more messin' around tonight
I wanna show the world this love of mine.

At first I tried to play it cool
To try and make you want me more
But I got trapped by my own game
Cuz you're the one that I adore.

I wanna take it to the edge of your fantasy
Let me take it anywhere
You think we should be
I think that we could make it tonight
Tonight
I think that we could make it tonight
Tonight.

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EENIE MEENIE MINIE MO

(As recorded by Jeffrey Osborne)

RAYMOND POUNDS
MICHAEL SEMBELLO

You won my heart
It's just the start babe
There's much more to love
Than the way you're thinkin' of
To wear my ring
Worth somethin' special
Now you close the door
The ring thrown on the floor.

But if it's alright with you
I won't take a second chance
I won't have to take it
And you don't have to take it anymore.

Eenie meenie minie mo
Catch a lover by the toe
That's the game of love we play

It doesn't have to be that way.

We took a vow
Never to part babe
Now you're tellin' me
That you have a change in heart
Now it's my turn
I feel like cryin'
Hope someday you'll see
What you meant to me.

But if it's alright with you
I won't take a second chance
I won't have to take it
And you don't have to fake it anymore.

Eenie meenie minie mo
Catch a lover by the toe
That's the game of love we play
It doesn't have to be that way.

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YOU ARE

(As recorded by Lionel Richie)

LIONEL RICHIE
BRENDA HARVEY-RICHIE

Baby you'll find
There's only one love
Yours and mine
I've got so much love
And needing you so
My love for you I'll never let go
I've got so much love baby
All I want is to hold you
Let me show how much I love you baby
(Show you)
I don't mind and I don't mind
(Loving you)
Girl I love you
There's no one above you.

You are the sun
You are the rain
That makes my life this foolish game
You need to know
I love you so
And I'd do it all again and again
Oh wo wo yea yea yea yea.

Tell me it's true
I can't believe you do what you do
I've got so much love

And my love you'll see
We'll stay together just you and me
I've got so much love
Only you oh yea (know me)
Tell me how to love you baby
(Show me)
I don't mind and I don't mind
(Tell me)
Girl I love you
Always thinking of you.

You are the sun
You are the rain
That makes my life this foolish game
You need to know
I love you so
And I'd do it all again and again
Oh wo wo yea yea yea yea.

I know you know the way I feel
And I need your love for always
'Cause when I'm with you
I fall in love
Again and again and again baby.

You are the sun
You are the rain
That makes my life this foolish game
You need to know
I love you so
And I'd do it all again and again oh wo wo.

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FALL IN LOVE WITH ME

(As recorded by Earth, Wind & Fire)

MAURICE WHITE
WAYNE VAUGHN
WANDA VAUGHN

I can tell you that love is too deep to be played on
Down the line you'd find time would reveal who to
count on

I'm well inclined to use the lines
That comes from the learning tree yeah yeah
Let the seed that grows and ages old
Give us our destiny
Baby you know I could pick you up
Turn your life around
If you fall in love with me
I would build you up
Never let you down
If you fall in love with me.

If you're having second thoughts from the past
I can cool you out
I've been there before right down to the core
I can sing and shout
I can't hold back what I feel
I bring experience
I'll be your rock when Gibraltar falls
Baby give me cause.

Baby you know I could pick you up
Turn your life around
If you fall in love with me

I would build you up
Never let you down
If you fall in love with me
Baby in love with me
Find yourself a part of me
Baby in love with me
Help yourself to all of me
(I've got your number and I wanna shout)
Falling in love oh
(I dig you baby
Come and check me out)
Falling in love baby, baby.

I could pick you up
Turn your life around
If you fall in love with me
I would build you up
Never let you down
If you fall in love with me
Baby in love with me
Find yourself a part of me
Baby in love with me
Help yourself to all of me
Ba ba ba ba ba ba ba ba
Ba ba ba ba ba ba ba ba
I would build you up
Turn your life around
If you fall in love with me
Ba ba ba ba ba ba ba ba
Ba ba ba ba ba ba ba ba
I would build you up
Never let you down
If you fall in love with me.

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GOT TO GET UP ON IT

(As recorded by Bobby Nunn)

BOBBY NUNN
KENNY STOVER

Got to get up on it
Got to get up on it
Got to get up on it.

I get off on this switchin' baby
And I thank you God
What I've been missin' baby
So much power in your clutch
Now don't rush it
Put it up close
I just wanna touch it
You know how to make your body move so tough
I watch you for hours and never get enough.

Get on up
Got to get up on it
Got to get up on it
Get up on it baby
Got to get up on it
Got to get up on it oh
Got to get up on it
Got to get up on it
Got to get up on it
Got to get up on it
'Cause you know I really want it.

Lookin' high lookin' low
My private eye watchin' you where you go
So much power when you shake it

Don't break it
Oh no my heart can't take it
Girl you turn me on
Run chills thru' my bones
I'll do anything just to take you home.
(Repeat chorus)

I'll be right there with your everything
Girl we're wasting time
Comin' thru' like a hurricane
It's 'bout to blow my mind.

Got to get up on it
Got to get up on it
Got to get up on it
Got to get up on it
Got to get up on it
Got to get up on it
Got to get up on it.

I just had a taste of your smilin' face
Now I just can't stop until I put you in my space
Put your red dress on
Don't you take too long
Girl I'm gonna get you
Put you right where you belong.

I love the way you movin' baby
Oh ow
Got to get up on it
Got to get up on it
Got to get up on it
Got to get up on it.

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I LIKE IT

(As recorded by DeBarge)

RANDY DeBARGE
ELDRA DeBARGE

I've been thinkin' about you for quite awhile
You're on my mind every day and every night
My every thought is you
The things you do
Seems so satisfying to me
I must confess it girl.

Ooo and I like it
You send chills up my spine everytime I take one look at
you

Ooo and I like it
Girl you're blowin' my mind with the things you say to
me

I like the way you comb your hair
And I like those stylish clothes you wear
It's just the little things you do
That show how much you really care
Like when I'm all alone with you
You know exactly what to do
You put that fire inside of me
And make it more than just a dream.

Ooo and I like it
Ooo and I like it.

Girl I'll do honest by you
Just one more time
You're on my mind every day and every night
My every thought is you
The things you do
Seems so satisfying to me
I must confess it girl.

Ooo and I like it
You send chills up my spine every time I take one look
at you

Ooo and I like it
Girl you're blowin' my mind with the things you say to
me

I like the way you comb your hair
And I like those stylish clothes you wear
It's just the little things you do
That show how much you really care
Like when I'm all alone with you
(I like it, I like it)
You know exactly what to do
(I really, really like it)
You put that fire inside of me
(I'm for it, adore it)
And make it more than just a dream
(Come and enjoy it).

I like it
I like it
I really, really like it
I'm for it
Adore it
So come and enjoy it.

Ooo I like it
Ooo I like it
Ooo and I like it.

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FUNNY HOW TIME SLIPS AWAY

(As recorded by the Spinners)

WILLIE NELSON

Well hello there
My it's been a long, long time
How'm I doin'
Oh I guess I'm doin' fine
It's been so long now
But it seems like it was only yesterday
Ain't it funny, it's so funny
How time can slip right away.

How's your new love
I hope he's doin' fine
I heard you told him

That you were gonna love him till the end of time
Oh that's the same thing that you told me
It seems like just the other day
Ain't it funny, it's so funny
How time can just slip right away.

I've gotta go now
Guess I'll see you somewhere around
You never can tell
Never know when I'll be back in town
Please remember what I told you
In time you're gonna pay
Ain't it funny, so funny
How time slips away.

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I'VE MADE LOVE TO YOU A THOUSAND TIMES

(As recorded by Smokey Robinson)

WILLIAM "Smokey" ROBINSON, JR.
MARVIN TARPLIN

I've made love to you a thousand times
Even if it's only in my mind
I've made love to you a thousand ways
For a thousand nights and a thousand days.

It's so real
When I dream about you
I can feel you in the morning
All day long
The feeling of my dream
Comes on me without a warning
I'm standing there and suddenly
There you are all over me.
(Repeat chorus)

Let it be
Let it really happen
Set me free from love desire
And if my imagination
Is any indication
Then of your love I'll never tire
Oh hold me close
Kiss me sweet
Then repeat it and repeat it and repeat.

And after I've made love to you a thousand times
And after I've made love to you a thousand ways
I'm gonna wanna keep on with the real thing
For a thousand nights and a thousand days.
(Repeat chorus)

Now I wanna keep on with the real thing
Keep on with the real thing
Keep on, keep on, keep on with the real thing
For a thousand nights and a thousand days
For a thousand nights and a thousand days
For a thousand nights and a thousand days.

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I JUST GOTTA HAVE YOU (Lover Turn Me On)

(As recorded by Kashif)

KASHIF

Held me close, then turned away
Said you wasn't sure
By the phone I stayed all day
This I can't endure
This I can't endure.

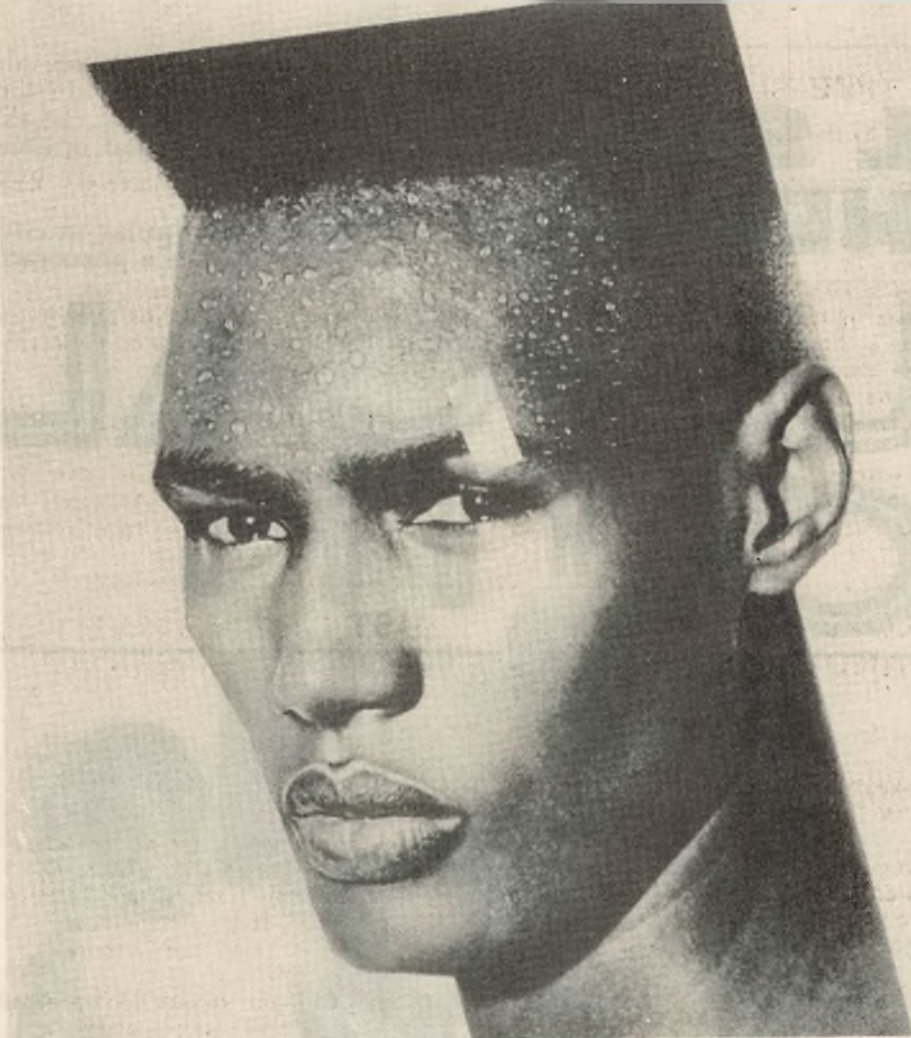
Girl, you know I don't pretend
Why I wanna be yours
So, give me some confidence
This I can endure
This I can endure.

Baby call me up on the telephone
Wanna tell you something
Lover turn me on
I just gotta have ya
Come, turn me on
Lover turn me on
I just gotta have ya
Come turn me on
Lover turn me on
You know I gotta have ya
Come turn me on
Lover turn me on
I just gotta have ya
Come turn me on.

Be my lover my main squeeze
Won't you make me yours
Girl, don't you be such a tease
This heart could be yours
Girl, please make me yours.

I don't mind if I never feel this way again
Love me tonight, we'll make it right
There's so much love inside of you.

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Jean Paul Goude

NIPPLE TO THE BOTTLE

(As recorded by Grace Jones)

GRACE JONES
SLY DUNBAR

Colour and warmth came into your world
It makes me crazy
When you don't get what you want you scream and you
shout
You're still a baby.

Don't give me a line
Keep the lid on the bottle this time
I'm still a lady
I won't do it tonight
I won't do it tonight
No way baby.

I won't give in and I won't feel guilty
Rant and rave to manipulate me
From the nipple to the bottle never satisfied
From the nipple to the bottle now the cow must die.

Power and wealth surrendering myself
It ain't easy
Embarrassing my store by opening up my door
When it's breezy.
You've showed me your force
Exaggerated stamina and energy
No place for that
No place for that
It's not that easy.

I won't give in and I won't feel guilty

Rant and rave to manipulate me
From the nipple to the bottle never satisfied
From the nipple to the bottle now the cow must die.

I ain't gon give it
You ain't gon get it
If I don't give it
You ain't gon get it.
(Repeat chorus)

Colour and warmth came into your world
It makes me crazy
When you don't get what you want you scream and you
shout
You're still a baby.

Don't give me a line
Keep the lid on the bottle this time
I'm still a lady
I won't do it tonight
I won't do it tonight
Nowhere baby.

I won't give in and I won't feel guilty
Rant and rave to manipulate me
From the nipple to the bottle never satisfied
From the nipple to the bottle now the cow must die.

You ain't gon give it
I ain't gon give it
If I don't give it
How you gon get it
You ain't gon get it
I ain't gon give it.

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SOUL STAR OF THE MONTH

The word "phenomenon," in Webster's dictionary, is defined as: "an exceptional, unusual, or abnormal person, thing, or occurrence: prodigy."

In popular music, Musical Youth is a phenomenon, one of

MUSICAL YOUTH



such proportion, that for their age, it's somewhat scary to realize how quickly they came out of nowhere and leaped onto the top of the English charts with the single "Pass The Dutchie."

In their tailwind, Musical Youth was selling more than 100,000 copies a day, eventually surpassing the one million mark. They left behind vast numbers of national and regional newspapers, as well as national TV news and entertainment shows, who were giving these five young boys from Birmingham, with their thick Brum accents, as much press and air coverage as the Queen.

All of this attention because Musical Youth took a reggae-flavored song, changed the title, a few of the words, added their own spirited youthfulness and soon found that they couldn't go anywhere in England without being recognized.

These are just a few of the headlines that heralded the arrival of Musical Youth:

"A Dream Is Born" — *The Daily Star*

"A Hard Week's Reggae Into Fame" — *The Sunday Times*

"The Boys Who Made A Fortune" — *The Daily Express*

"Schoolboy Band Top of the 'Pots'" — *The Daily Mail*

"Young, Gifted And Black" — *The Daily Mirror*

Even the financial-oriented *Record Business* spotlighted the band, leading off with an article that said, "Musical Youth is one of those phenomena which occur only once in a decade — a group which immediately excites media fanaticism."

"When was the last time that a group was featured on the news pages of all the national newspapers or on 'News At Ten,' on the strength of getting a number one record?"

In the U.S.A., Musical Youth was also highlighted on both CBS' evening and morning news even before "Pass The Dutchie" was released in this country. Just who are these media giants? What kind of performers cause pandemonium at concerts at which police barriers are needed to protect them from enthusiastic fans?

They are five young boys, ranging in age from 11 to 16. They are like any other kids, whether they're in woodshop at school, or

playing ball in the street. There is one difference which makes them one of the most amazing success stories to come out of England since 1963. They have talent.

Success is one thing, but talent, a special blend of charisma, innocence, a love of music and sincerity is something else. It is part of the charm of this immensely popular group who sing with such a spirit, with such a youthful determination that they've crossed all barriers. They've made fans out of children even younger than themselves, out of parents and middle-aged adults as well as the reggae fans.

This isn't a hard-edged, money-oriented rock 'n' roll band. These are five kids, born in England, and of Jamaican descent, who love curried goat and rice, watch "The Hulk" and read *Spiderman*. This is Musical Youth.

Born in the Birmingham area, the group includes: Kelvin Grant, age 11, guitar and vocals; his brother Michael, 13, keyboards; 14-year-old Patrick Waite, on bass, his 15-year-old brother Junior on drums and lead vocalist Dennis Seaton, the old man at 16.

"We had to wait for Kelvin's fingers to get bigger so he could play the guitar," half-kids Junior as he comments on the formation of Musical Youth. Actually, when the band started out two-and-a-half years ago, it consisted of Kelvin, Michael, Junior, Patrick and the latter pair's dad, Freddie, a prominent reggae singer in Jamaica where he fronted The Techniques, which had 13 number one songs.

The band originally came to the attention of MCA through John Peel's Radio One "alternative" radio program where he plays four-track demos of unknown groups. Charlie Ayre, Director of A&R for MCA in London, heard the group on his car radio. At that time, he was with another label and went to one of the Musical Youth's concerts. He liked what he saw, but felt that someone closer to the other boys' ages should sing lead. Soon thereafter, not only was Dennis Seaton brought in as the senior Waite became a mentor of sorts in the background, but Ayre also changed labels. The first thing he did, once with MCA, was sign Musical Youth.

"For the next six months I put

them in a rehearsal studio after school everyday, from six to nine, writing songs and playing together," Ayre explains. Even at that time, the group was attracting interest within the music community with such groups as Fun Boy Three, wanting to work in the studio with them. They also began playing dates with Au Pairs, The Beat, UB40, Sugar Minott and Culture Club.

Then Peter Collins was brought in. Collins had recently produced another MCA band, The Tygers of Pan Tang. He first heard some work from a session the group did, then saw them perform and felt they were astounding; they had the talent of other musicians three times their age, and were also extremely creative with a good instinct for rhythms and subtle styling shifts within a song structure. He was then asked to produce a single, a song that Musical Youth had had in its repertoire for more than a year — "Pass The Dutchie."

Finally, when it was first aired, on Peel's show, then on the other British stations, the response started as a snowball and suddenly turned into an avalanche. "Youthmania" was taking the country by storm as press, radio and TV picked up on the success of the group which only needed two weeks to jump into the number one spot in the charts.

While it would seem highly unusual for someone in this country, such as Dan Rather, of CBS' Evening News to announce over his program that five young boys from Birmingham had the number one record that week, that was precisely what happened on the national news program in England. It was that significant.

There's a wonderful honesty to the music of Musical Youth, as well as in the exuberance and their performance onstage. They might be young, but they are dedicated musicians, five individuals who believe in what they are doing, and what they can do. Because of their ages, often they are still taken back by their fame; they can be shy and awkward under the continual probe of the media.

In their own right, they are gifted musicians, five wonderfully innocent and creative individuals. Musical Youth is the sound of today and the sound of tomorrow.



'TIL TOMORROW

(As recorded by Marvin Gaye)

MARVIN GAYE

Hey girl what you doin'? You gettin' up?
You gotta go? Aw don't go just yet baby.
Tu ete increable. Hmm? Oh that's French baby.
It means you were incredible. Hmm? Why you got to go?

Oh baby don't go don't go now. I can't stand it.
Please, I love you baby, I love you so much.

Baby, baby, baby, baby please don't go
Don't you know I still love you so
Honey, honey, honey, honey you know I still care
And I still got lots of love to share

Ah you for me, me for you
Ah baby we'll be going through love so deeply
'Til tomorrow

You have stolen my mind completely
Have a heart hey, hey, hey hold me sweetly

Now 'til tomorrow
(I love you baby)
Oh baby, baby
Baby girl oh baby
Baby yeah.

Baby, baby, please girl don't go, oooh
Don't you know I still love you so
Honey, if you leave me I'll go crazy
I'll still care
Oh you know I'll still care for you.

'Til tomorrow comes girl
Oh if you have to go
I won't say no more
I'll just shed a tear when you're gone
And wish you were here.

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TEARDROPS

(As recorded by Rick James)

RICK JAMES

Teardrops are fallin' from your eyes
Teardrops are fallin'
Teardrops are fallin'
Teardrops are fallin' from your eyes
Teardrops are fallin'
Teardrops are fallin'.

A teardrop fell from my eyes yesterday
Letting me know I was not too big to cry
Although I asked the girl please go away
Should I be a man and just apologize
I was oh so wrong
Hiding behind my foolish pride
Over and over again
Now the teardrops are falling
They are falling
Now my girl is gone away
Teardrops are falling
They are falling
'Cause my girl is gone to stay.

A teardrop fell from my eyes yesterday
Suddenly there was an emptiness inside
To lose a precious love like yours that way
And feeling such pain that bro't teardrops to my eyes
I was oh so wrong
Hiding behind my foolish pride
Over and over again

Now the teardrops are falling
They are falling
Now my girl is gone away
Teardrops are falling oh they are falling
'Cause my girl is gone to stay.

When you lose the one you love
And the teardrops start to fall
Don't hesitate or even wait
Say you love her
Thinking of her
Give the one you love your all in all
All and all, all and all
Give the one you love your all in all
All and all, all and all
Give her all the love you've got
Teardrops are fallin' from your eyes
Teardrops are fallin'
Teardrops are fallin'
Fallin', fallin', fallin', fallin', fallin', fallin', fallin', fallin'
Fallin', fallin', fallin', fallin', fallin', fallin', fallin', fallin'.

(Teardrops are fallin')
You know it takes a very, very special kind of man to
admit to his woman he's been wrong. I've lost many
ladies in my life
(Teardrops are fallin')
And through losing I've learned one thing
(Teardrops are fallin')
That you must be honest with the one you love
Teardrops are fallin'.

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ARE YOU GETTING ENOUGH (a/k/a Are You Getting Enough Happiness)

(As recorded by Hot Chocolate)

ERROL BROWN

Ev'ry time I go to the movies
All I see is happy love on the silver screen
Ev'rywhere I go I see men and women lovin'
Kissin' and a-huggin' enjoyin' life
Oh what's the matter with me
Am I lonely
Is there anybody out there
Who feels the same
Ev'ry time I turn on my T.V.
I see somebody lovin' somebody.

Are you getting enough happiness
Are you getting enough of what makes you happy
Are you getting enough happiness
Are you getting enough of what makes you happy.

Ev'ry time I open a book
Or read a magazine
There's happy love ev'rywhere I look
Ev'ry page I turn I can read between the lines

That the boy's gonna get it, get it tonight
Oh what's the matter with me
Am I the only one
Oh is there somebody out there
Who feels the same
Ev'ry time I turn on my radio
I hear a love song playing on ev'ry show.

Are you getting enough happiness
Are you getting enough of what makes you happy
Are you getting enough happiness
Are you getting enough of what makes you happy.

I need excitement in my life
I need happiness, happiness ev'ry night
I need someone to call upon
When the need is strong for lovin', lovin'.

Are you getting enough happiness
Are you getting enough of what makes you happy
Are you getting enough happiness
Are you getting enough of what makes you happy
Are you getting enough (happiness)
Are you getting enough of what makes you happy.

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KEEP THE FIRES BURNIN'

(As recorded by Gwen McRae)

WILLIE HUTCH

Keep the fires burnin'
Keep the fires burnin'
Keep 'em burnin' hot, hot oo oo
Work on your love yeah
(Work on, work on)
Ya gotta give it all you've got
(Give it all you've got).
We spend a lot of time searchin' for love
And never know where it's comin' from
And as soon as we get it
Somehow we seem to think that our work is done
But the same thing it took to get that love
Are the things that you'll have to do to keep it
You gotta stay on your J.O.B.
You've got to give a little take a lot
Give it all you've got.
(Repeat chorus)

We say a lot of things
That we really mean to each other when love is new
Lots of promises and all the things we've said
Or the things we intended to do
But as time goes by things get cold and dry
There's no more water in the well
And there ain't no way that two can come together
If we stay locked in a shell oh.
(Repeat chorus)

You did a lot of things when you first got together
You could not wait to be with one another
Oh but how things can change
As time goes by
'Cause now your head is in the street
And you're looking for something now
You want to get back home
But you don't know how
When all you got to do is turn around
And love the one back who's been lovin' you.

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SWING THAT SEXY THANG

(As recorded by Carl Carlton)

PRESTON GLASS
NARADA MICHAEL WALDEN
RANDY JACKSON

Fine, fine, feline
You blow my mind when you're moving
(Swing that sexy thang)
Sweet and super chic
I'm just a freak
When you're groovin'.
Like a baby loves the motion
I like the way you stride
Such hot body language
Gliding from side to side.
You've got me yearning for your lovin'
Don't ever stop it keep it comin'
Can't ever get enough of that stuff.
Fine, fine, feline
You blow my mind when you're moving
(Swing that sexy thang)
Sweet and super chic
I'm just a freak

When you're groovin'.
You set my heart afire
Struttin' down the avenue
You're so heavenly
A sight to see
I'm in ecstasy baby ooh.
You've got me yearning for your lovin'
Don't ever stop it keep it comin'
Can't get enough of that stuff.
Fine, fine, feline
You blow my mind when you're moving
(Swing that sexy thang)
Sweet and super chic
I'm just a freak
When you're groovin'.
(Repeat chorus)
La la la la la la la la la la swing
(Swing that sexy thang)
La la la la la la la la la la swing
(Swing that sexy thang)
La la la la la la la la la la swing
(Swing that sexy thang)
La la la la la la la la la la swing
(Swing that sexy thang).

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DO IT ANYWAY YOU WANT

(As recorded by Robert Winters & Fall)

ALLEN R. TOUSSAINT

Do it anyway you want
Do it anyway you want to uh huh
Do it anyway you want
But do it, do it, do it, do it.

Love me a little at a time
Or all at once or just be mine
Do it anyway you want oh woo, woo
You can talk if you feel the need
Or I'll accept your silence yes indeed
Do it anyway you want to oh woo, woo

Do it, do it, do it, do it
Do it, do it, do it, do it
Do it anyway you want woo, woo
Do it, do it, do it, do it
Do it, do it, do it ooh
Do it anyway you want to
Anyway you want to.

See me now or later tonight
Any time will be just right
Do it anyway you want oh woo, woo
You can say it loud and clear
Or whisper softly in my ear
Do it anyway you want to oh woo, woo.

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THE BEST IS YET TO COME

(As recorded by Grover Washington Jr. with Patti Labelle)

DEXTER WANSEL
CYNTHIA BIGGS

Give me the moon
I'll give you the sunlight
Love will set us free
If you just believe
The best is yet to come.

Show me your smile
I'll fill it with laughter
That will light your mind
As long as we believe
The best is yet to come.

Can you see
What I see
On the road ahead

Do you know
There's a new life there
Waiting there.

Give me the world
And I'll give you heaven
Love will set us free
As long as we believe
The best is yet to come.

Can you see
What I see
On the road ahead
Do you know
There's a new life there
Waiting there.

Give me the world
And I'll give you heaven
Love will set us free
As long as we believe
The best is yet to come.

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GOT TO FIND MY WAY BACK TO YOU

(As recorded by Tavares)

RIC WYATT, JR.
KRIS YOUNG

I can't count the ways
That I've really missed you
Your warm embrace
Is just a memory
I'm lonely as
That old man on the moon
Oh why did I leave you.
Got to find my way back to you

If it's the last thing I do
Got to find my way back to you
If it's the last thing that I do.

I'd put Saturn's rings
On your every finger
For a new start
I'd search the Milky Way
Your tender kisses
Are shadows in the past
Why was I untrue.

Got to find my way back to you
If it's the last thing I do
Got to find my way back to you
If it's the last thing that I do.

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RAINING MEN

(As recorded by the Weather Girls)

PAUL JABARA
PAUL SHAFFER

"...and now for tonight's weather report"
"Hi, I'm Charlene your weather girl
And have I got news for you
This is for all you lonely girls out there
All dressed up with nowhere to go."

The humidity is risin'
Barometer's gettin' low
According to all sources
The street's the place to go
'Cuz tonight for the first time
Just about half past ten
For the first time in history
It's gonna start rainin' men.

It's rainin' men
Hallelujah it's rainin' men amen
I'm gonna go out, gonna let myself get absolutely
soaking wet
It's rainin' men

Hallelujah it's rainin' men
Ev'ry specimen tall, blond, dark and lean, rough and
tough, strong and mean.

God bless Mother Nature
She's a single woman too
She took on the heavens
And did what she had to do
She fought ev'ry angel
Rearranged the sky
So that each and ev'ry woman
Could find the perfect guy.

It's rainin' men
Hallelujah it's rainin' men amen
It's rainin' men
Hallelujah it's rainin' men amen
It's rainin' men.

I feel stormy weather movin' in
About to begin
Hear the thunder
Don't you lose your head
Rip off the roof and stay in bed.

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COUNTRY SECTION

JOSE CUERVO

(As recorded by Shelly West)

CINDY JORDAN

Well, it's Sunday morning and the sun is shinin' in my
eye

That is opened, and my head is spinnin' was the life of
the party

I can't stop grinnin'

I had too much tequila last night.

Jose Cuervo, you are a friend of mine
I like to drink you with a little salt and lime
Did I kiss all the cowboys
Did I shoot out the lights
Did I dance on the bar
Did I start any fights.

Now wait a minute things don't look too familiar
And who is this cowboy who's sleepin' beside me
He's awful cute, but how'd I get his shirt on

I had too much tequila last night.

All those little shooters, how I love to drink them down
Come on, bartender, let's have another round
Well, the music is playin' and my spirits are high
Tomorrow might be painful, but tonight I'm gonna fly.

Jose Cuervo, you are a friend of mine
I like to drink you with a little salt and lime
Ev'rytime we get together
I sure have a good time
You're my friend, you're the best, miamigo, Cuervo.

Jose Cuervo, you are a friend of mine
I like to drink you with a little salt and lime
Did I kiss all the cowboys
Did I shoot out the lights
Did I dance on the bar
Did I start any fights.

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N.Y. 10022.

TAKE IT ALL

(As recorded by Rich Landers)

RICH LANDERS

You say that you've made up your mind
It's over and you're leaving me this time
It hurts to know that our love took a fall
If you're leaving with my heart
Then take it all.

Take the smell of your perfume
That fills these empty rooms
Take that statue of two lovers from the hall
And take that empty frame
Where your picture used to hang
If you're leaving with my heart
Then take it all.

Don't leave a thing of yours behind
It would only prey upon my mind
And I won't need reminders to recall
If you're leaving with my heart
Then take it all.

Take the smell of your perfume
That fills these empty rooms
Take that statue of two lovers from the hall
And take that empty frame
Where your picture used to hang
If you're leaving with my heart
Then take it all.

If you're leaving with my heart
Then take it all.

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LONELY EYES

(As recorded by Brice Henderson)

BOB MCDILL

I could hear that dance hall juke box
Play an old familiar tune
As she sat down at a table
There across the crowded room
And she had that look about her
That a man can always see
I could tell that she was lonely
By the way she looked at me.

Lonely eyes
Saying I need you
Saying I want you
Lost in the night
Lonely eyes
Reaching for someone
Searching to find love
Lonely eyes.

Well I figured she'd be easy
Just another one night stand
As I sat down at her table
And I gently took her hand
But all at once it hit me
As she looked at me and smiled
She said I can tell you're lonely
I can see it in your eyes.

(Repeat chorus)

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DIXIELAND DELIGHT

(As recorded by Alabama)

RONNIE ROGERS

Rollin' down a back woods
Tennessee by-way
One arm on the wheel
Holdin' my lover
With the other
A sweet, soft, southern thrill.

Worked hard all week
Got a little jingle
On a Tennessee Saturday night
Couldn't feel better
I'm together
With my dixieland delight.

Gonna spend my dollar
Park in a holler
Neath the mountain moonlight
Hold her up tight

Make a little lovin'
A little turtle dovin'
On a mason-dixon night
Fits my life, oh so right
My dixieland delight.

White tail buck deer
Munchin' on clover
Red tail hawk
Settin' on a limb
A chubby old ground hog
Croakin' bull frog
Free as the feelin' in the wind.

Home grown country girl
Gonna give me a whirl
On a Tennessee Saturday night
Lucky as a seven
Livin' in heaven
With my dixieland delight.
(Repeat chorus)

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WHEREVER YOU ARE

(As recorded by Thrasher Brothers)

KENT ROBBINS

From somewhere south of Monterey
On the California coastline
I got a call from a friend who saw you
An old army buddy of mine
He said he swore it was you
And he watched you leavin'
With a guy in a white corvette
He called me collect
But he knew I was grateful
He knows I'm not over you yet.

Wherever you are, I love you
I'm still livin' alone
Wherever you are, I love you
And someday love will bring you home.

Got a card from a stewardess friend
Who used to be your roommate
She said you two had talked awhile
On a delta flight from Salt Lake
Said you sounded good
And looked even better
She just thought I'd like to know
I sent her some flowers
And thanked her for writing
She knows how I still miss you so.

(Repeat chorus)

I keep on keeping track
Hoping that you'll come back
No matter how far you go
I just want you to know.

(Repeat chorus)

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IT'S A DIRTY JOB

(As recorded by Bobby Bare and Lacy J. Dalton)

DON COOK
RAFE VANHOY

Many nights I've thought about it
Tried to find a way around it
Tried to make believe we're lovers
When the feelin's gone away
It's a no win situation
A hopeless game we're playing
'Cause we both know it's over
But neither one will say.

It's a dirty job
But someone's got to do it
Someone has to leave
And someone has to cry
Oh it's a dirty job
But someone's got to do it
Someone has to be the one
To say goodbye.

When the bitter words are spoken
And all the promises are broken
When you realize the good times will never be again
How long can we keep lying
And say it isn't dying
Someone has to be the one to say we've reached the
end.

It's a dirty job
But someone's got to do it
Someone has to leave
And someone has to cry
Oh it's a dirty job
But someone's got to do it
Someone has to be the one
To say goodbye.

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WHEN I'M AWAY FROM YOU

As recorded by The Bellamy Brothers)

FRANKIE MILLER

When I'm away from you
I can't stay still
My thoughts won't move
From the way I feel
It happens time and time again
And the circle never ends.

When I'm away from you
It hurts to say
My sense is gone
So far away
I'm up all through the night
I can't tell wrong from right.

When I'm away from you
I see big clouds
In the fog and rain
All the lonely crowds
It seems to be so blue
Every night I'm missing you.

When I'm away from you
The sun don't shine
The moon don't come

The words don't rhyme
When I'm away from you
I can't let go
And you know oh you know
It's all the things you do
That make life worthwhile
Like the way you talk
And the way you smile
It's all the things you do
Keep me hangin' on
And you know don't you know.
When I'm away from you
The wine won't flow
The tides don't turn
And the winds don't blow
I'm up all through the night
I can't tell wrong from right.

(Repeat chorus)

When I'm away from you
Well it hurts to say
My sense is gone
So far away
It happens time and time again
And the circle never ends.

(Repeat chorus)

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SWINGIN'

(As recorded by John Anderson)

JOHN DAVID ANDERSON
LIONEL A. DELMORE

There's a little girl in our neighborhood
Her name is Charlotte Johnson
And she's really looking good
I had to go and see her
So I called her on the phone
I walked over to her house
And this was goin' on.

Her brother was on the sofa
Eatin' chocolate pie
Her mama was in the kitchen
Cuttin' chicken up to fry
Her daddy was in the backyard
Rollin' up a garden hose
I was on the porch with Charlotte
Feelin' love down to my toes
And we was swingin'.

(Swingin')
Yes, we was swingin'
(Swingin')
Little Charlotte she's as pretty
As the angels when they sing
I can't believe I'm out here
On her front porch in the swing
Just a swingin'
(Swingin').

(Repeat chorus)

Now Charlotte she's a darlin'
She's the apple of my eye
When I'm on the swing with her
It makes me almost high
And Charlotte is my lover
And she has been since the spring
I just can't believe it started
On her front porch in the swing.

(Repeat chorus)

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FINDING YOU

(As recorded by Joe Stampley)

JUSTIN DICKENS
ANSLEY FLEETWOOD

Hey lady this old heart of mine
Never dreamed it would ever find
Someone who'd love me like you do
And teardrops I've cried my share
Looking for someone who cares
Searchin' for the love I've found with you.

Finding you
It was worth the hurting I went through
Cause when I see the love that's in your eyes
I don't regret one single tear I've cried
Finding you
It took me a broken heart or two
But all it took to make my dreams come true
Was finding you.

So baby wrap your arms around me
And love away old memories
The ones it took to get me here to you.

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HOW LONG WILL IT TAKE

(As recorded by Tennessee Express)

WARNER MCPHERSON

Well, you keep tellin' me your love I'm winning
Then turn right around and treat me hard and cold
Well, I ain't got but one life here I'm living
So if you're gonna love me, baby, I wanna know.

How long will it take (how long will it take)
To make you want me?

How much longer has this old heart got to break?
How long will it take (how long will it take)
To make you need me?

I keep waitin' and wond'rin' how long will it take?

Now there ain't a thing on earth that don't need lovin'
And baby, I'm no exception to the rule
But if you keep puttin' everything above me
Well, how in the world will I ever get through to you?

(Repeat chorus)

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REASONS TO QUIT

(As recorded by Merle Haggard and Willie Nelson)

MERLE HAGGARD

Reasons to quit

The smoke and booze don't do me like before
And I'm hardly ever sober
And my old friends don't come around much anymore

Reasons to quit

The low is always lower than the high
And the reasons to quit
Don't out number all the reasons why.

So we keep smokin'
And we keep drinkin'
Havin' fun and never thinkin'
Laughin' at the price tags that we pay
And we keep roarin' down the fast lane
Like two young men feelin' no pain
And the reasons for quittin'
Are gettin' bigger each day.

Reasons to quit

I can't afford the habit all the time
I need to be sober
I need to write some new songs
That will rhyme
Reasons to quit
They have no rhyme or reason
When you're high
And the reasons to quit
Don't out number all the reasons why.

(Repeat chorus)

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I LOVE HOW YOU LOVE ME

(As recorded by Glen Campbell)

BARRY MANN
LARRY KOLBER

I love how your eyes close whenever you kiss me
And when I'm away from you I love how you miss me
I love the way you always treat me tenderly
But darling most of all
I love how you love me.

I love how your heart beats whenever I hold you
I love how you think of me without being told to
I love the way your touch is always heavenly
But darling most of all
I love how you love me
I love how you hug me
I love how you squeeze me, tease me, please me, love
How you love me
I love how you love me.

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PERSONALLY

(As recorded by Ronnie McDowell)

PAUL KELLY

I've been writing letters everyday now
Since you've been gone
Talking to you by telephone
For what seems like a whole life long
But I've got something to give you
That the mailman can't deliver
I can't mail it in
I can't phone it in
I can't send it in
Even by your closest kin
That (same) thing that I'm speaking of
Is a lot of love
A whole mess of love.

I'm bringing it to you
Personally
I'm bringing it to you
Personally
I need your love
I want your love
I need your love
I want your love.

I'm bringing it to you
Personally
I'm bringing it to you
Personally
I need your love
I want your love
I need your love
I want your love
I'm bringing it to you
Personally.

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COUNTRY STAR OF THE MONTH

WILLIE NELSON



The secret of so many of America's most significant and durable artists is their ability to melt the traditions of their own heritages and personal pasts into the musical form that is at the same time both authentic and contemporary. Such is the case with Willie Nelson.

He continues to ride a wave of popularity that should carry him well into the '80s. As proof of this, at the recently telecast American Music Awards, Nelson walked

away with two awards: Favorite Pop/Rock Vocalist and Favorite Country Album for the smash *Always On My Mind*.

The latest Willie Nelson tune to skyrocket up the charts is "Last Thing I Needed First Thing This Morning." Also riding the album chart is *WWII*, Nelson's collaboration with Waylon Jennings.

Lately, it seems whenever Willie Nelson isn't making records, he's breaking them. His latest lp,

Always On My Mind, reached the number-one spot on the country charts, while at the same time he was holding the number-one and number-two spots on the singles charts.

"Always On My Mind" stayed at number one until it was replaced by "Just To Satisfy You," a duet Nelson does with Waylon Jennings. This is not the first time that Waylon and Willie have gone all the way to the top together. They also scored number-one duet hits with "Good Hearted Woman" and "Mamas Don't Let Your Babies Grow Up To Be Cowboys" and "I Can Get Off On You."

Like a handful of other great popular artists of our era, he is a virtual weather vane of musical forces. He has succeeded in transmitting all the years of musical influences he has assimilated in his lifetime to contemporary audiences in a manner that is vital and exciting, yet fiercely authentic.

For all of his hard work, America has taken Willie to its heart. Once a Nashville renegade, later a favorite son of Texas, his popularity has now elevated him to a stature approaching that of a contemporary national folk hero. His braided hair and headband is becoming as familiar to many as the Indian on the old Buffalo nickel.

Interestingly, the fundamentals of Nelson's music have actually changed very little since his rather desperate, formative years in the early 1950s when he began seeding out a living in the rough and tumble clubs around Ft. Worth, Texas. The only difference is that today, instead of falling on the indifferent ears in small-time clubs, his music is being heard by millions.

Many of Nelson's recent albums have surpassed the platinum (million copies sold) status. At his personal appearances, he draws sell-out crowds to huge arenas around the country. He transforms staid Las Vegas, Lake Tahoe and Reno showrooms into roaring Lone Star Pickin' Parlors, while his former annual Fourth of July Picnic, held in various parts of Texas, has drawn as many as 100,000 people.

In the past few years, Willie's visibility has been further enhanced by his venture into major motion pictures. His first film was "The Elec-

tric Horseman," starring Jane Fonda and Robert Redford.

The film "Honeysuckle Rose" featured Willie in his first starring role opposite Dyan Cannon. In late 1980, Willie began filming his next motion picture, "Barba Rosa," his first non-musical role. He co-stars opposite Gary Busey. The filming on this has been completed, but no release date has been set yet. Other tentative projects in the future include a co-starring role with Kris Kristofferson in a film entitled "The Songwriter," and a screen dramatization of Willie's 1975 concept album, *Red Headed Stranger*.

Throughout his recent rise to national prominence, and his successful foray into the motion picture industry, Willie has carefully seen to it that he has not been distracted from his first and last love: writing, singing and performing his music. Usually he combines the films with his music. On "The Electric Horseman" soundtrack, he performed most of the cuts, including the hit "My Heroes Have Always Been Cowboys," and in "Honeysuckle Rose" he received a Grammy for "On The Road Again."

Since 1975, he has been presented with four Grammy Awards and four Country Music Association (CMA) Awards, including the 1979 Entertainer Of The Year Award. In early 1980, Willie also won the Academy of Country Music's Entertainer Of The Year Award, which is that organization's highest honor.

The fame and recognition that Willie enjoys today has not come easy for the 48-year-old, thrice-married father of five and grandfather of four. There were many long years of bitterness and frustration when he did not wear the mature glow of success like he does now. It was in 1961 when he first made the trek to Nashville in a second-hand car, intent upon becoming a star. By that time he had already been struggling as a professional musician off and on for more than a decade.

Willie Hugh Nelson was born in Abbot, Texas, population 375, on April 30, 1933, which was one of the worst years of the Great Depression. His father was a mechanic and Willie was less than six months old when his mother left home to find work and never came back. His father

eventually remarried and ran a pool hall in Texas until his death in 1978.

Willie was raised by his grandparents, and it was his grandfather who gave him his first guitar at the age of 10. His grandmother wrote gospel songs, and at a very early age, he began writing, too, occasionally getting up the nerve to show his songs to her.

In his younger years, Willie dabbled in music while working at a variety of odd jobs. He served in the Air Force for a short time during the Korean War, and he briefly studied agriculture and business at Baylor University. He also taught guitar, sold used cars, peddled encyclopedias and bibles door-to-door, and worked as a janitor and a plumber's helper.

At a young age, Willie married his first wife, a 16-year-old Cherokee waitress named Martha Mathews. (Willie was only a couple of years older himself). The couple had a daughter named Lana, but the union was a stormy one and didn't last long.

In the mid and late 1950s Willie journeyed to Oregon, where he released his first record, "No Place To Go," on his own tiny record label and sold about 2,000 copies. It was during this time that Willie was beginning to come into maturity as a songwriter. Unfortunately, he was still dreadfully naive about the business aspects of this profession as he sold all rights to "Family Bible," one of his first songs, for \$50 in order to buy groceries for his family.

In 1959, he penned "Night Life," a song that has since become a classic. Over the years, it has been recorded by more than 70 artists, and sold more than 30 million copies. Willie sold it for a mere \$150 to buy the second-hand car that took him to Nashville and the next phase of his professional career.

In Nashville, Willie was married for a second time, to a singer named Shirlee Collie. This relationship was also a stormy one, although it would last almost a decade.

Once in Nashville, acceptances as a songwriter came rather quickly for Willie. Hank Cochran, a respected writer of the day, was impressed enough with Willie to sign him with Pamper Music. Ray Price was the first Nashville artist

to have a major hit with an original Nelson composition when he adopted "Night Life" as his theme song.

Willie estimates that he's written more than 800 songs in the course of his career. A few of the artists who have recorded his tunes include Patsy Cline, Elvis Presley, Kris Kristofferson, Linda Ronstadt, Perry Como, Frank Sinatra, Leon Russell, Ray Charles, Roy Orbison, Doris Day, Andy Williams, Aretha Franklin, Bing Crosby, Eydie Gorme, and many others.

Willie recorded nearly 20 albums for RCA and various other labels during his time in Nashville. Over the years, more than 45 albums of Willie's material have been released.

In 1969, Willie left Nashville and went back to Texas. Working out of Texas, he bought a second-hand bus and hit the Southwest touring circuit, playing dance halls and country fairs.

When Willie's contract with RCA expired, he moved on to Atlantic Records. In the mid-1970s Willie formed his own label, Lone Star Records, and made a distribution deal with CBS Records. Currently, the Lone Star label is inactive and Willie is signed directly to Columbia Records, a division of CBS.

Willie kicked off the 1980s with *San Antonio Rose*, a duet album with Ray Price. At the beginning of 1981, Willie produced *Somewhere Over The Rainbow*. Before the end of that year, this lp was certified platinum.

Willie ended 1981 on a positive note with the release of *Greatest Hits (And Some That Will Be)*, during the middle of the year. This two-record set is bursting with such number one singles as "Blue Eyes Cryin' In The Rain," "Good Hearted Woman," "If You've Got The Money I've Got The Time," "Georgia On My Mind," "Heartbreak Hotel," and songs from "The Electric Horseman" and "Honeysuckle Rose."

Summing up his perennial commitment to his music and his rise to popularity, Willie says simply, "I haven't changed, I'm doing basically the same thing musically I've been doing all along. Our music is good, and I think it took a long time for anyone to hear it. And the people who hear it, they like it, and want to come to be a part of it."

FALLING IN LOVE

(As recorded by Teri Hensley)

BOB McDILL
WAYLAND HOLYFIELD

I thought by now I was too smart
Thought I was through giving my heart
It's only a game that tears you apart
Falling in love

My poor soul was about to mend
Honey, then you smiled at me and then
Lord, help me, here I go again
Falling in love.

Falling in love, falling in love

When'll I learn, I bet I get burned
Falling in love.

Lookin' back through the bridges I burned
Each heartbreak was a page I turned
Never forget the lesson I learned
Falling in love

Well, I was all through until we met
Never gonna love again and yet
Funny how soon we all forget
Falling in love.

(Repeat chorus)

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MY FINGERS DO THE TALKIN'

(As recorded by Jerry Lee Lewis)

BILL TAYLOR
BUCK MOORE

Now you've all come out to see the killer
And I'm sure glad you're all here tonight
Now for all you good lookin' women
I want to set the record right
No matter if it's a sweet young thing
Or a brand new baby grand
When my fingers do the walkin'
They're like putty in the killer's hand.

I've always been a believer
And a usin' what you got
Anytime you get enough iron
And the fire
Somethin's gonna get hot
Now I'm a man of few words, honey
And when the music is through
I'll put away this old piano
And boogie all night with you.

I'll let my fingers do the walkin'
When I get you alone
I'll let all ten do the talkin'
Across your erogenous zones
I'm gonna let my lips
A wander to the places they belong
And let my fingers do the talkin'
When I get you alone.

Now don't you think I ain't noticed
You been a comin' on strong to me
And you're wonderin' what it might be like
To love old Jerry Lee
Well any woman will tell you
I'm the best there's ever been
And no matter who you're lovin' now
You're gonna throw rocks at them.

(Repeat chorus)

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LAI D OFF

(As recorded by Bill Anderson)

BILL ANDERSON

I've gone from drinkin' Scotch
To drinkin' beer to drinkin' water
Gone from eatin' steak
To potted meat
And now just bread
I've gone from drivin' a Lincoln to a Ford
And then a ten speed
Today they repossessed my bike
And I'm hoofin' it instead.

Don't you see I been laid off
I'm sittin' on empty
Laid off
And sufferin' plenty
I'm just one of many
Ev'rywhere I go ev'rybody that I know
In the whole wide world's been laid off.

I worked in a factory
My wife worked in an office
I brought home a paycheck
She brought a check home too
We both got home from work
At half past twelve o'clock last Thursday
I looked at her she looked at me
And right away we knew.

We both had been laid off
Sittin' on empty
Laid off
And sufferin' plenty
I'm just one of many
Ev'rywhere I go ev'rybody that I know
In the whole wide world's laid off.

We both had been laid off
But I'm gonna make it
Laid off
But I'm gonna shake it
I know where I'm gonna take it
Down on my knees Lord
Please help me while I'm laid off.

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NEVER ENDING SONG OF LOVE

(As recorded by Osmond Brothers)

DELANEY BRAMLETT

I've got a never ending love for you
From now on that's all I want to do
From the first time we met I knew
I'd have a never ending love for you.

I've got a never ending love for you
From now on that's all I want to do
From the first time we met I knew
I'd have a never ending love for you.

After all this time of being alone
We can love one another
Feel for each other from now on
Feels so good I can hardly stand it
Never ending love for you

From now on that's all I want to do
From the first time we met I knew
I'd sing my never ending song of love to you.

After all this time of being alone
We can love one another
Feel for each other from now on
Feels so good I can hardly stand it
Never ending love for you
From now on that's all I want to do
From the first time we met I knew
I'd sing my never ending song of love to you.

I've got a never ending love for you
I've got a never ending love for you
From now on that's all I want to do
From the first time we met I knew
I'd have a never ending love for you.

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ALMOST CALLED HER BABY BY MISTAKE

(As recorded by Larry Gatlin and The Gatlin Brothers)

LARRY GATLIN

I almost called her "baby" by mistake
I almost tried to make with her
What only you and I can make
I almost let her have a place in my heart
No one but you could ever take
I almost called her "baby" by mistake
I almost whispered "I love you" in her ear

If the truth were known, I think I prob'ly did
Thank God she didn't hear
I almost let her have the place in my heart
No one but you could ever take
I almost called her "baby" by mistake
I almost called her "baby" by mistake
Almost tried to make with her
What only you and I could ever make
Almost let her have a place in my heart
No one but you could ever take
I almost called her "baby" by mistake.

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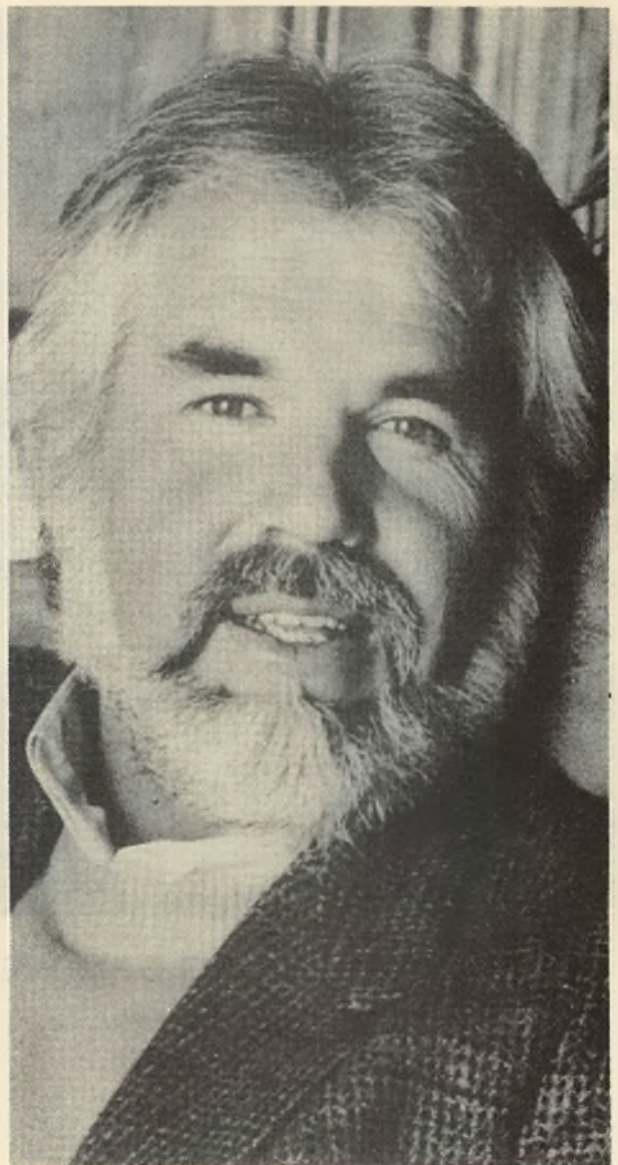
WE'VE GOT TONIGHT

(As recorded by Kenny Rogers & Sheena Easton)

BOB SEGER

I know it's late
 I know you're weary
 I know your plans don't include me
 Still here we are
 Both of us lonely
 Longing for shelter
 From all that we see
 Why should we worry
 No one will care girl
 Look at the stars now
 So far away
 We've got tonight
 Who needs tomorrow
 We've got tonight babe
 Why don't you stay.

Deep in my soul
 I've been so lonely
 All of my hopes fading away
 I've longed for love
 Like everyone else does



I know I'll keep searching
 After today
 So there it is girl
 We've got it all now
 And here we are babe
 What do you say
 We've got tonight
 Who needs tomorrow
 We've got tonight babe
 Why don't we stay.
 I know it's late
 And I know you're weary
 I know your plans don't include me
 Still here we are
 Both of us lonely
 Both of us lonely
 We've got tonight
 Who needs tomorrow
 Let's make it last
 Let's find a way
 Turn out the light
 Come take my hand now
 We've got tonight babe
 Why don't we stay
 We've got tonight babe
 Why don't we stay.

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THOSE WERE THE DAYS

(As recorded by Gary Stewart & Dean Dillon)

DEAN DILLON
GARY STEWART
REX HUSTON

I remember sneaking off
And smokin' my first cigarette
And the first night I got drunk
I'll never forget
You dated Laura
And I dated Lou
That was some kind of love
That we got them into
At the drive-in movies
On a Saturday night.
Those were the days
Those were the nights
Those were the times
Everything felt right
Those were the years
Dreams could still come true
For a couple of crazy old boys

Like me and you.

Do you remember that hotrod Ford
That Uncle Charlie gave me
Oh, yeh, we out ran the law
A couple of times luckily
Remember the first time
We laid out all night
And got our first taste
Of the wild side of life
With a twenty dollar bill
And a fake I.D.

Those were the days
Those were the nights
Those were the times
Everything felt right
Those were the years
Dreams could still come true
For a couple of crazy old boys
Like me and you.

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IF IT TAKES ALL NIGHT

(As recorded by Dottie West)

GLORIA SKLEROV
DANN ROGERS

We've known all night
We'd end up in each other's arms
But I just need a little more time
Though the night is growin' old
And the candle's burnin' low
I'd just like another sip of wine
Let's hold on to this moment
We're moving too fast
Baby let's save the best for last.
If it takes all night
The night is ours to take
If it takes all night
There's so much love to make
We started out with nothin'
We've got nothin' but time
If time is what it takes
Then it's all right
If it takes all night.
It's moments just like this
Love is all about
Our eyes are saying

Everything we feel
'N' I don't wanna miss a thing
That lovin' you will bring
'Cause this time I know that it's real
I've waited a lifetime
So what's a moment more
Baby it's worth the waiting for.

If it takes all night
The night is ours to take
If it takes all night
There's so much love to make
We started out with nothin'
We've got nothin' but time
If time is what it takes
Then it's all right
If it takes all night.

Started out with nothin'
We got nothin' but time
If time is what it takes
Then it's all right
Oh if it takes all night
Baby we've got so much time to take
If it takes all night.

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BABY, I'M GONE

(As recorded by Terri Gibbs)

GLENN WOLF

Well, you took so many chances
With this poor old heart of mine
Your five and dime romances
Always kept me on the line
Yeah, you almost had me fooled
But you fooled around too long
We had a good thing goin'
But now it's gone, gone, gone.

Baby, I'm gone
Yeah, I'm gone, gone, gone
Bye baby, bye bye
Now it's your turn to cry
Your hand-me-down love
Used to keep me hangin' on
Now I've had enough
And I'm gone, gone, gone.

Lovin' you is risky business
A gamble I can't take
'Cause I'm the one who always has to pay
For your mistakes
You knew all the right ways
To do your woman wrong
But let's see how you do
When I'm gone, gone, gone.

Baby, I'm gone
Yeah, I'm gone, gone, gone
Bye baby, bye bye
Now it's your turn to cry
Your hand-me-down love
Used to keep me hangin' on
Now I've had enough
And I'm gone, gone, gone.

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THERE'S STILL A LOT OF LOVE IN SAN ANTOINE

(As recorded by Connie Hanson & Friend)

A.L. "DOODLE" OWENS
LOU ROCHELLE

I hear your new love found another darlin'
They say you sure have missed me since he's gone
But you don't have to live
With lonely feelin's
'Cause there's still a lot of love
In San Antone.

If you're longing for the moonlight and the roses
If you need me and you love me come on home
The moon still shines like silver on the river
And there's still a lot of love
In San Antone.

As far as I'm concerned, he only helped you
To realize where all your love belongs
A future full of love
Is all he left you
'Cause there's still a lot of love
In San Antone.

If you're longing for the moonlight and the roses
If you need me and you love me come on home
The moon still shines like silver on the river
And there's still a lot of love
In San Antone.

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mission.

YOU COULD'VE HEARD A HEART BREAK

(As recorded by Rodney Lay)

MARC ROSSI

Behind the bar
I see some crazy things
I watched those disappearing wedding rings
A telephoned call paging so and so
There he is shaking his head, no
And he's got this girl
Hangin' all over him
He can't quit now
He's gone out on a limb
Then the place turns quiet
As a mummy's tomb
'Cause guess who happens to walk in the room.

You could've heard a heart break
You could've heard a teardrop

I feel so bad for her sake
Now, what she gonna do
The chances that a fool takes
Never knowing when to stop
You could've heard a heart break
Breaking right in two.

She walks on over with tears in her eyes
She knows she's gonna hear a pack of lies
The silence is deafening
All eyes are on her
What will she say to that innocent girl
Her hands start shaking
But the words won't come
She's in shock
Her whole body's numb
Everyone is just holding their breath
The slightest whisper and we'll know what she says.
(Repeat chorus)

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HANGIN' AROUND

(As recorded by The Whites)

RICK CARNES
JANICE CARNES
CHIP HARDY

I'm hangin' around
Hoping you'll get lonely
I'm hangin' around
Tho you say we're thru
You're tellin' me now
That you'll never miss me
But I'm hangin' around
Just in case you do.

I wanna be beside you
Every step you take
Every time you turn around
I'll be in your way
All over you like poison ivy
You get the itch

That's when you'll find me here to stay.

I'm hangin' around
Hoping you'll get lonely
I'm hanging around
Tho you say we're thru
You're tellin' me now
That you'll never miss me
But I'm hangin' around
Just in case you do.

I'll be the melody
That haunts your mind
Stuck in your memory
Like a nursery rhyme
You'll take a fall
Like Humpty Dumpty
If it takes a month of Sundays
I've got time.

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HAVE YOU HEARD

(As recorded by Rick & Janice Carnes)

CHIP HARDY
RICK CARNES
JANICE CARNES

Have you heard what they're sayin'
Have you heard the news
They say I've found a new love
That treats me better than you'd ever do
Have you heard I'm not lonely
I was sure you knew
So if you're ever comin' back
Don't you think you'd better make it soon
Have you heard I'm gettin' over you.

Now didn't you hear me tell you
On the night you said goodbye

I'm not the kind
That you should leave alone too long
But I'm giving you one more chance
To get the word
'Cause then I'm sure
You'll come on home.

Have you heard I'm not lonely
I was sure you knew
So if you're ever comin' back
Don't you think you'd better make it soon
Have you heard I'm gettin' over you.

Have you heard I'm gettin' over you
Have you heard I'm gettin' over you
Have you heard I'm gettin' over you.

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I KNEW YOU WHEN

(As recorded by Linda Ronstadt)

JOE SOUTH

Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah

I knew you when you were lonely
I knew you when you were only
A boy all alone without love
I knew you when.

I knew you when
You were sad and all alone
You didn't have anyone
That you could call your own
I knew you when
Your heart belonged to only me
But that was many tears ago
Now your love is just a memory.

Yeah, yeah, yeah, yeah, yeah
I knew you when you were lonely

I knew you when you were only
A boy all alone without love
I knew you when.

I knew you when
We used to have a lot of fun
But someone came and offered more
Now I'm the lonely one.

I knew you when
I was just a scared little girl
I used to be your only love
Before you came up in the world.

Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah
I knew you when you were lonely
I knew you when you were only
A boy all alone without love oh.

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ONE FIDDLE, TWO FIDDLE

(As recorded by Ray Price)

CLIFF CROFFORD
JOHN DURRILL
SNUFF GARRETT

When my daddy had the blues
He'd always play the fiddle
On that ol' farm
That never yielded much
He'd sit out on the porch
With the full moon
For his spot light
And I'd fall asleep
To that old song faded love.

He taught me to draw a bow
And my first chords on the guitar
And we played
Those country dances for free
Now, I never feel as proud
As when we please the crowd
I never chose the music
It chose me.

One fiddle, two fiddle
Three fiddles play
That three part harmony
Brings back sweet memories
One fiddle, two fiddle
Three fiddles play
As my mind wanders back to yesterday.

Now, we'll make you wanta dance
Or there ain't a cow in Texas
At a county fair or on the radio
We'll swing you down to San Antonio
Or take you back to Tulsa
With an old time waltz
Or a two-step heel and toe.

BORN TO LOVE ME

(As recorded by Ray Charles)

BOB MORRISON

Not many'd say she's pretty
'Cause they don't realize
That beauty's often bidden
From another's eyes
But in the quiet moments
Her beauty starts to shine
And ev'ry night I'm thankful
That she's mine
Mmm that she's mine.

'Cause she was born to love me
In her gentle way
Born to love me
Each and ev'ry day
Born to love me
Born to hold me tight
Born to love me ev'ry night.

I've learned it doesn't matter
What other people see
It's what I feel for her
And what she feels for me
She's made my life worth livin'
Because she's understood
That love is made for givin'
She's so good
She's so good.

'Cause she was born to love me
In her gentle way
Born to love me
Each and ev'ry day
Born to love me
Born to hold me tight
Born to love me ev'ry night.

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EVERYTHING'S BEAUTIFUL IN ITS OWN WAY

(As recorded by Dolly Parton and
Willie Nelson)

DOLLY PARTON

When I look out over
A green field of clover
Or watch the sunset
At the end of the day
I get kind of moody
When I see such beauty
Everything's beautiful
In its own way.

When I see a fountain
Flow from a mountain
Or see April showers
Bring flowers in May
I can't help but ponder
Life is such a wonder
Everything's beautiful
In its own way.

Words can't describe
What I feel inside
When I see the beauty
Of each coming day
What my eyes behold
Can't be bought or sold
Everything's beautiful
In its own way.

When I see the clouds
Form a black summer windstorm
That uproots the harvest
And hurls it away
In the midst of such anger
Destruction and danger
The storm's even beautiful
In its own way.

When I see the leaves drop
From out of the treetops
Or see the snow fall
On a cold winter's day
My thoughts seem to wander
Into the blue yonder
God made all things beautiful
In their own way.

Words can't describe
What I feel inside
What I see the beauty
Of each coming day
What my eyes behold
Can't be bought or sold
Everything's beautiful
In its own way.

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AMARILLO BY MORNING

(As recorded by George Strait)

TERRY STAFFORD
P. FRASER

Amarillo by morning
Up from San Antone
Ev'rything that I got
Is just what I've got on
Oh when the sun is high in the Texas sky
I'll be buckin' in the county fair.

Amarillo by morning
Amarillo I'll be there
Turned my saddle in Houston
Broke my leg in Santa Fe
I lost my wife and a girl friend
Somewhere along the way
But I'll be looking for aid
When they pull that gate
And I hope the judge ain't blind.

Amarillo by morning
Amarillo on my mind
Amarillo by morning
Up from San Antone
Ev'rything that I got
Is just what I've got on
I ain't got a dime and what I got is mine
I ain't rich but Lord I'm free.

Amarillo by morning
Amarillo is where I'll be.

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RAININ' DOWN IN NASHVILLE, TENNESSEE

(As recorded by Tom Carille)

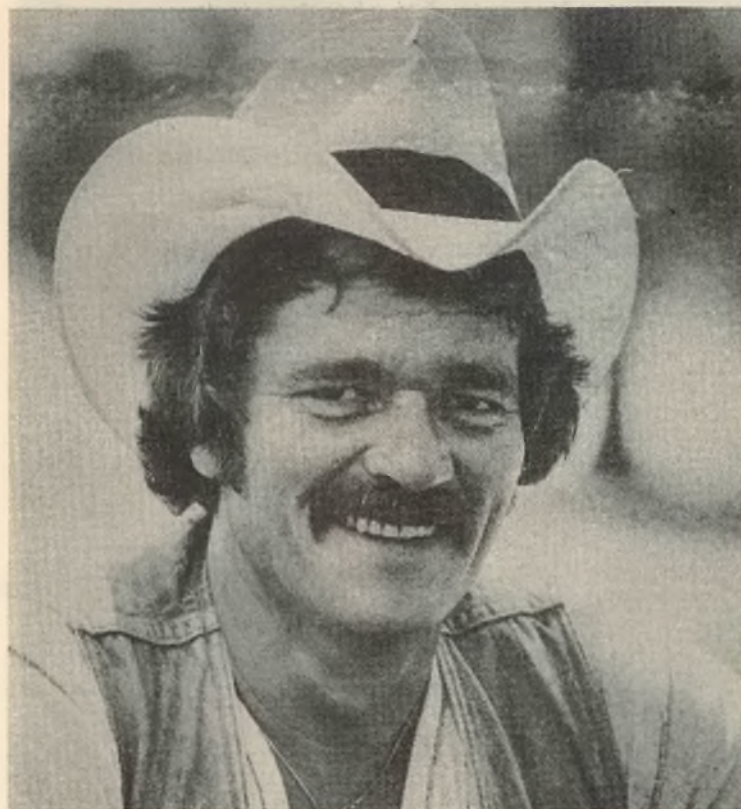
TOM CARLILE

It's cold from New York City to Seattle
And warm from L.A. down to Miami
And I just spent another night without her
And it's rainin' down in Nashville, Tennessee.

Music City's music keeps on changing
From cheating heart to there's no getting over me
And this radio keeps telling me it's over
And it's rainin' down in Nashville, Tennessee.

The weather man must have known that she left me
'Cause it's been rainin' since she said goodbye to me
And I can't stand all the memories she left me
It must be rainin' in my room
'Cause it's running down my cheek
And there's snow in Minnesota and Ohio
In Malibu it's ninety-two degrees
And here I stare just wondering where she's sleeping
While it's rainin' down in Nashville, Tennessee.

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MY FIRST TASTE OF TEXAS

(As recorded by Ed Bruce)

ED BRUCE
RONNIE ROGERS

My first taste of Texas
Had blue eyes and golden hair
Beneath the Tennessee silver moon
We found a feelin' we could share
And age made no difference
I'd been around and she was young
And my first taste of Texas
Still lingers in my heart and on my tongue.

Her gentle heart was broken
In a way a tender lady shouldn't have to know
And mine was someone in between
Somethin' I should hold on to or let go.

Her talkin' blue eyes told me
The story of the love she failed to find
And without conversation, I suppose
The lines on my face told her mine.

(Repeat chorus)

'Cause we're not done
We've only just begun
Begun to love
Now the two of us are one.

And age had made no difference
We're still around and love's still young
And my first taste of Texas
Still lingers in my heart and on my tongue.

(Repeat chorus)

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**YOU'RE THE FIRST TIME I'VE
THOUGHT ABOUT LEAVING**

(As recorded by Reba McEntire)

**DICKEY LEE
KERRY CHATER**

I've seen you smile more than I thought you would
And I smile back a little more than I should
And lately at night while she's sound asleep
I'm thinkin' things that I shouldn't think.

You're the first time I've thought about leavin'
And I really don't know what I'll do
You're the first time I've thought about leaving her
I've never known someone like you.

Sometimes I wait when I really should go
And Lord only knows what I do that for
When I get home and she holds me close
I try not to think what I'm thinkin' most.

You're the first time I've thought about leavin'
And I really don't know what I'll do
You're the first time I've thought about leaving her
I've never known someone like you.

(Repeat chorus)

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clothes you want to wear... if you are
ashamed of the way you look in a bathing
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are too thin and spindly... your chest is
too flat... your arms aren't the full,
rounded limbs they were meant to be... If
you long for a more attractive-looking body,
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alive! But don't take our word for it. Prove
it to yourself at our risk!

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to look better and feel better as a result,

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THE LAST THING I NEEDED THE FIRST THING THIS MORNING

(As recorded by Willie Nelson)

GARY NUNN
DONNA FARAR

The postman delivers a past due bill notice
And the alarm clock rang two hours late.

And the garbage man left all the trash on the sidewalk
And the hinges fell off of the gate.

And this morning at breakfast I spilled the coffee
And I opened the door on my knee.

The last thing I needed the first thing this morning
Was to have you walk out on me.

Last night you came home late
And I knew you'd been drinkin'
By that old mellow look on your face
But I thought, "It don't matter
'Cause it's the holiday season
And you fill such a big empty space."

And I laid down beside you and I needed your lovin'
'Cause your love makes my life complete.

The last thing I needed the first thing this morning
Was to have you walk out on me.

So, excuse me for lookin'
Like my world just ended
Excuse me for lookin'
Like I just lost my best friend
So excuse me for livin'
And bein' forgiven
So just go on if you wanna be free.

But the last thing I needed the first thing this morning
Was to have you walk out on me.

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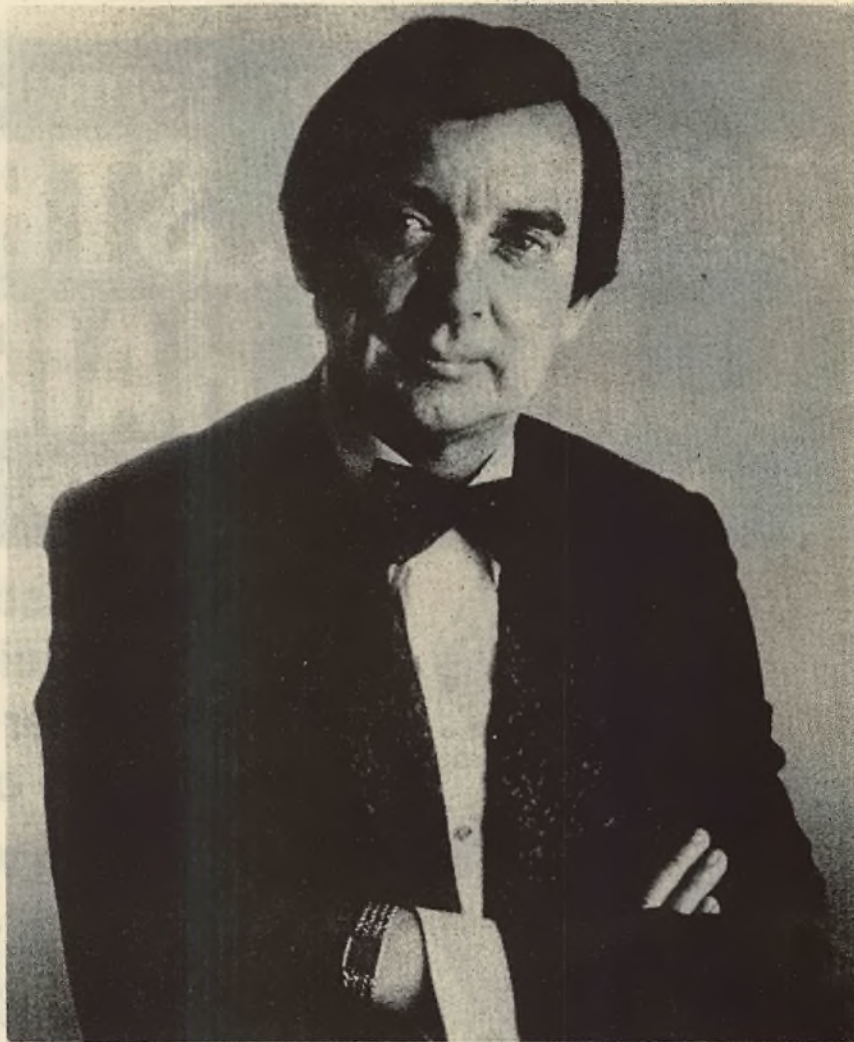
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SAN ANTONIO ROSE

(As recorded by Ray Price)

BOB WILLIS

Deep within my heart lies a melody
A song of old San Antonio
Where in dreams I live with a memory
Beneath the stars all alone
It was there I found beside the Alamo
Enchantment strange as the blue up above
A moonlit pass that only she would know
Still hears my broken song of love
Moon in all your splendor, know only my heart
Call back my rose, rose of San Antonio
Lips so sweet and tender, like petals falling apart
Speak once again of my love, my own
Broken song, empty words I know
Still live in my heart all alone
For that moonlit pass by the Alamo
And rose, my rose of San Antonio.

(Repeat)

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HEART OF THE NIGHT

(As recorded by Juice Newton)

MICHAEL CLARK
JOHN BETTIS

Dark city streets
Twist and moan in the heat
As night descends
Two searching eyes
Cut their way into mine
Inviting me in
Dancing so close
We already know how good it will be
We slip out
From the unseeing crowd
We've found what we need.

In the heart of the night
We run like bandits
Two hungry hearts
Under the gun
In the heart of the night
When we find each other
We're stealing love
On the run
In the heart of the night
Heart of the night.

The cool city moon
Lays its touch on the room
Your eyes reach to me
Two shadows fall
Saying nothing at all
We know what we need
Tender release
Two prisoners are free from the darkness
One more escape
Surviving the heartache
And madness.

In the heart of the night
We run like bandits
Two hungry hearts
Under the gun
In the heart of the night
When we find each other
We're stealing love
On the run
In the heart of the night
Heart of the night
In the heart of the night.

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I STILL LOVE YOU (In The Same Ol' Way)

(As recorded by Moe Bandy)

VIRG WARNER

I saw you for the first time in a long time yesterday
 I felt it all again but couldn't think of much to say
 I had figured time would ease the hurt and cool the flame
 But I still love you in the same ol' way.

I felt again the way your touch can thrill me
 As you kissed my cheek the hunger made me weak
 Then it just happened I couldn't fight the feelin'
 I still love you in the same ol' way.

I packed my memories and sent them sailin' on the wind
 But seein' you has brought them blowin' thru my mind again
 It's over for the record so I let the record play
 But I still love you in the same ol' way.

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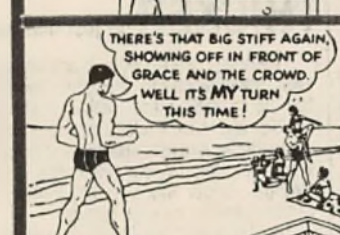
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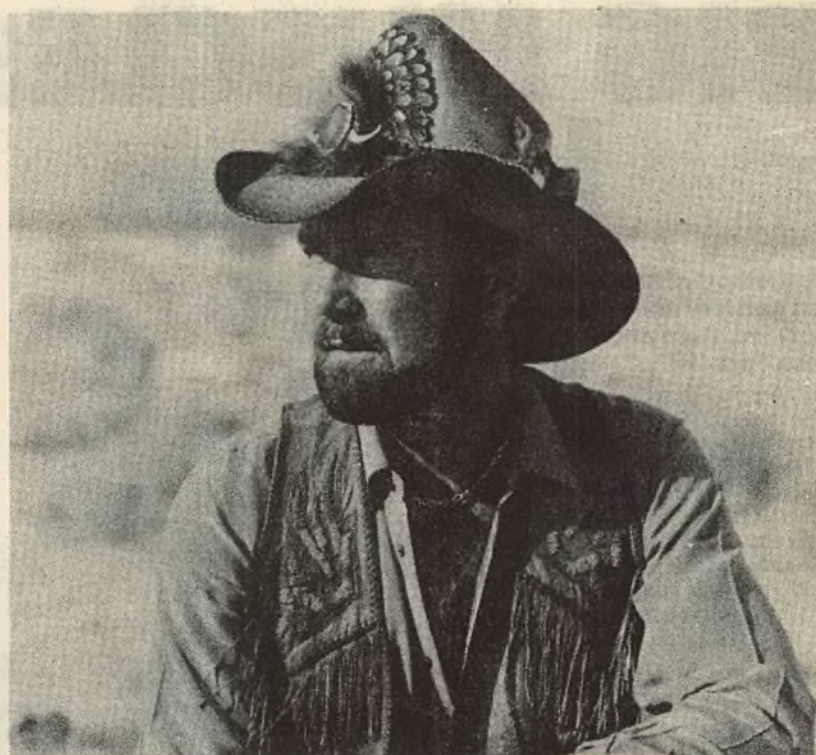
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SOUNDS LIKE LOVE

(As recorded by Johnny Lee)

TOMMY ROCCO
CHARLIE BLACK

You say that you can't get to sleep at night
And you don't know what it could be
Well you can blame it on the moon being too damn
bright
But it sounds like love to me.

You feel like a fever's comin' on
Got your whole body feelin' weak
Still you dance around hummin' the same ol' song
Oh it sounds like love to me.

Oh it sounds like love
(It sounds like love to me)
And love is so contagious
(You're bound to catch you some eventually)
Oh you might have even caught it from me.

Well you never felt this way before
And you're worried 'bout it naturally
Well there ain't no need to worry anymore
'Cause it sounds like love to me.

Oh it sounds like love
(It sounds like love to me)
And love is so contagious
(You're bound to catch you some eventually)
Oh you might have even caught it from me.

(Yeah) oh it sounds like love
(It sounds like love to me)
Oh it sounds like love.

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IF YOU'RE GONNA DO ME WRONG (Do It Right)

(As recorded by Vern Gosdin)

VERN GOSDIN

There's a closet full of dresses
That I bought you
Here's the keys to the new car
In the drive
And before you leave our room
Put on your best perfume
If you're gonna do me wrong
Do it right.

If you're gonna break my heart all to pieces
Just walk right out and leave me
And end it all tonight
Take off your wedding band
When he takes you by the hand
If you're gonna do me wrong
Do it right.

Oh, the next time that the phone rings
I won't answer
I don't wanna be the fool
I was tonight
I don't wanna know the truth
I don't wanna see the proof
If you're gonna do me wrong
Do it right.

(Repeat chorus)

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FRIDAY NIGHT FEELIN'

(As recorded by Vern Gosdin)

RICH LANDERS

I watched her pack her worn suitcase
Like so many times before
Her voice still echoes in the hallway
"I won't be comin' back no more"
Five nights a week I kept her happy
Lived in perfect harmony
But our trouble starts on Friday
That feelin' takes control of me.
It's that Friday night feelin'
That I can't seem to control
Pretty ladies and the music
Get down deep in my soul
And this feelin' won't leave me
Til Sunday mornin' comes
That Friday night feelin'
Just won't let me go home.

I just stopped to cash my paycheck
Said I had time for only one
Then I saw that pretty lady
Sittin' at the bar alone
She had that look of needin' someone
I felt that feelin' comin' on
Oh, this Friday night feelin'
Just won't let me go home.

(Repeat chorus)

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

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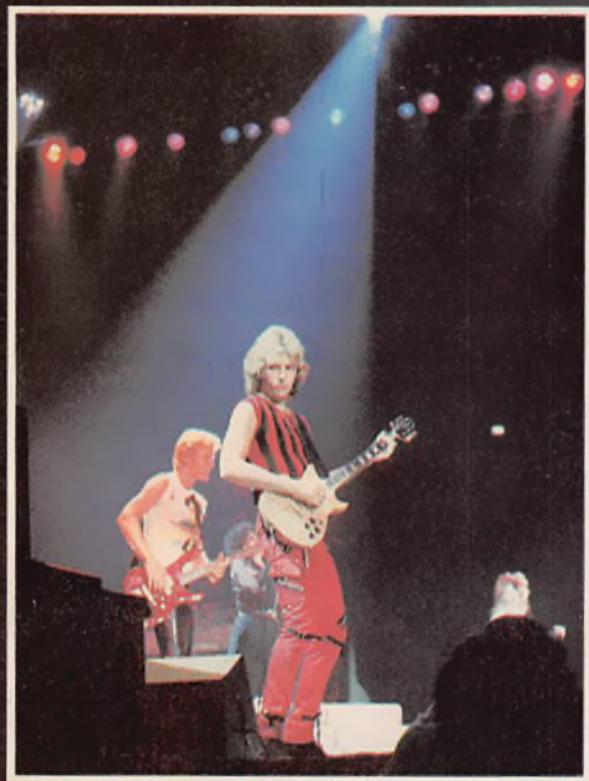
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And there's a real feel of quality in every Bullet. The necks use the same one-piece hard rock maple construction as our finest instruments. And Bullet bodies are sculptured from solid select hardwoods, and dressed in a choice of classic Fender finishes.

There's no shortage of excitement in the electronics, either. You can choose from a wide variety of pickup options, from the classic Fender single-coil sound to versatile split humbuckers.

The Bullet Series includes five guitars plus short- and long-scale basses. Go crank one up at your Fender dealer's soon. You won't believe how little it costs to own a piece of the Fender legend.



Fender®

THE SOUND THAT CREATES LEGENDS